LOS LONELY BOYS
GRAMMY WINNERS UNPLUG

DOOBIE BROTHERS
THE MAKING OF 'BLACK WATER'

JOHN FRUSCIANTE
GETS COOL AND COSMIC

6 SONGS TRANSCRIBED!

JACK JOHNSON
'Taylor'

JET 'Look What You've Done' (acoustic arrangement)

DOOBIE BROTHERS
'Black Water'

JOHN DENVER
'Take Me Home, Country Roads'

UNPLUGGED!
SANTANA 'Smooth'
W.A. MOZART
'Eine Kleine Nachtmusik'

GUITAR WORLD®

Acoustic

ROCK ON WOOD!

NEW GUITARS!
LARRIVÉE
SIMON & PATRICK
GARRISON

Reviewed!
16 GREAT ACOUSTIC AMPS
PLUS!
IBANEZ MANDOLIN B-BAND PICKUP

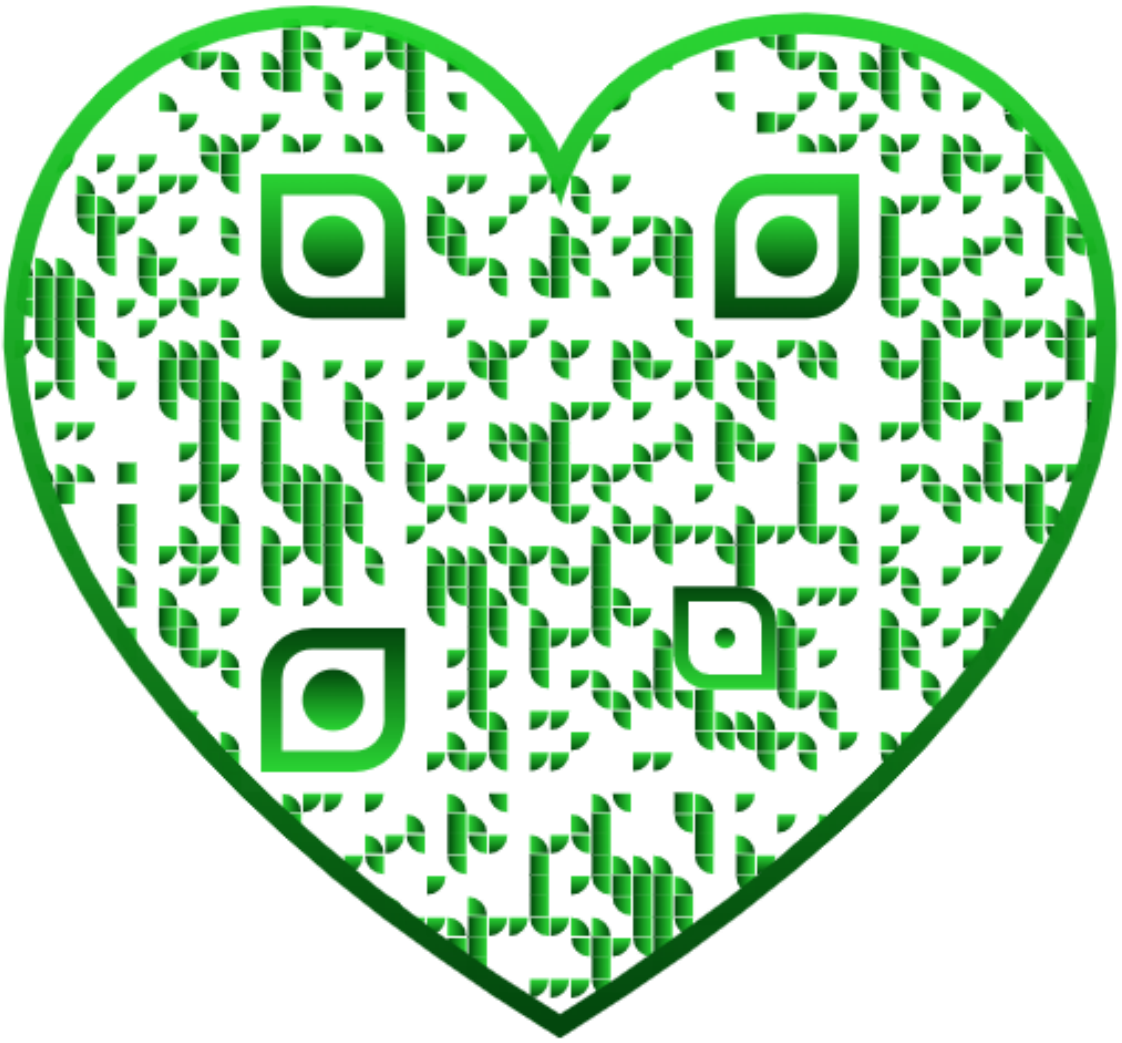
THE NEW KINGS OF ACOUSTIC ROCK

Ben Harper & Jack Johnson

Rock's Soul Brothers Riff on Guitars, Songwriting and Each Other

PLUS! THE NEXT WAVE
IRON & WINE
M. WARD
THE ARCADE FIRE

DISPLAY UNTIL MAY 23, 2005
05
$5.99 US
$7.99 CAN
APRIL/MAY 2005
0 74808 01871 0

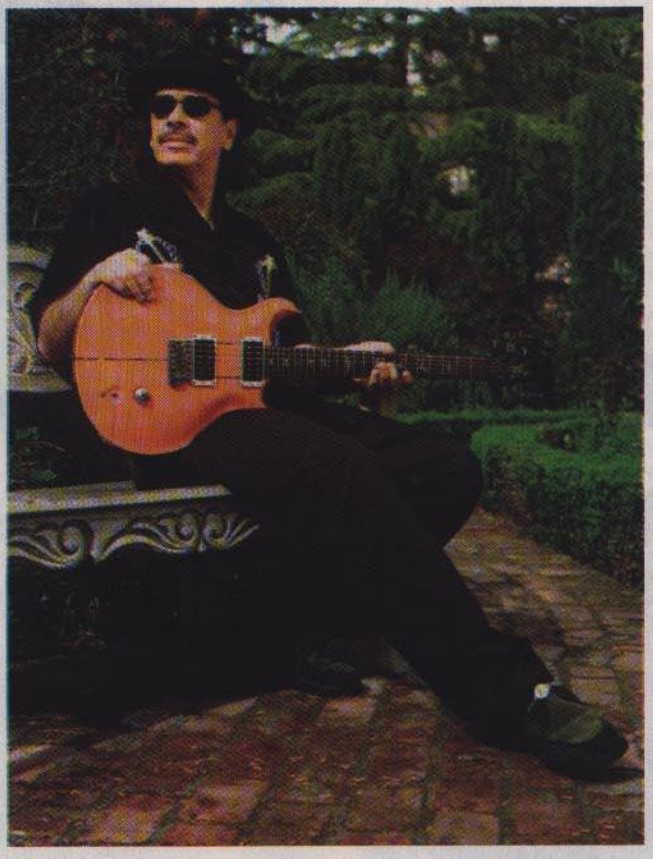


UNPLUGGING

Smooth Progressions

A BIG-SOUNDING, ACOUSTIC-FRIENDLY ARRANGEMENT OF SANTANA'S BLOCKBUSTER HIT, "SMOOTH." BY JIMMY BROWN

THIS MONTH WE present a solo acoustic adaptation of "Smooth," the hugely popular 1999 Santana song that featured vocals by matchbox twenty singer Rob Thomas. Though this arrangement lacks Carlos Santana's scorching, melodic single-note guitar licks, I believe it captures the essence of the song's signature theme and catchy, Latin-flavored rock groove, and works well as an accompaniment.



My adaptation of the immediately recognizable intro (**FIGURE 1**) incorporates the brief drum and lead guitar fills that kick off the song's repeating three-chord vamp. Be sure to mute the strings with your fretting fingers during the percussive "dead" strums (indicated by "X's" in the tablature) by lightly resting them across the strings. Also remember to employ the pick strokes specified above the tab to achieve the proper rhythmic feel and articulation.

The figure begins with two dead 16th-note strums played with a quick down-up strum, followed by a vamp that should be performed with a flowing, laid-back eighth-note pendulum strumming pattern: downstrokes on the downbeats and upstrokes on the eighth-note upbeats. You needn't sound the chord with every stroke. The dots over the individual G and E notes on beat four of the first and last bars of **FIGURE 1** indicate that they are to be played *staccato* (short and detached). To achieve this effect, pick the note and immediately mute the string on which it's played with the fingers of either or both hands.

The first two bars of the intro vamp—measures 2 and 3 of **FIGURE 1**—are, with a few brief interruptions, repeated throughout the remainder of the song. They should be played with an intensity that complements the vocal—that is, more quietly during the verses and louder during the pre-chorus and chorus sections. **FIGURE 2** depicts the two-bar "release" that occurs in bars 5 and 6 of the first verse. Notice that the eighth-note pendulum strumming pattern shown in **FIGURE 1** continues with the different chord changes used here. To emulate the escalating sense of drama created by Santana and his band at this point in the song, strum more loudly than during the first four bars of the verse. This release is followed by a resumption of the Am-F-E7 vamp and the song's second verse, which follows the same form as the first. Again, to recreate the exciting dynamic contrasts that characterize Santana and his backing band's playing, reduce the volume of your strumming at the beginning of each verse.

FIGURE 3 illustrates the release that occurs seven bars into the song's first pre-chorus. While this progression begins like that of the verse release, it changes in the second bar, becoming increasingly sophisticated as it develops into the powerful accented chord sequence (F#sus4-Bsus4-E7#9) that anticipates the song's first chorus.

FIGURE 4 depicts my adaptation of the break that comes at the end of the first chorus, at which point the flow of the groove is momentarily halted by three short chord "stabs." Be sure to completely silence the strings during the rests and to use only downstrokes (for added punch). This break is followed by a resumption of the vamp and another verse/verse/pre-chorus/chorus cycle.

The second chorus to "Smooth" ends with a longer and more climactic break than the first, this one setting up Santana's guitar solo. My adaptation of this break, shown in **FIGURE 5**, recreates the chromatically ascending horn line with a series of one-finger minor triads played on the top three strings. Again, be sure to employ the appropriate muting techniques for the dead strums and staccato articulations here.

For the song's guitar solo section, repeat the Am-F-E7 vamp shown in **FIGURE 1** seven times (or as many times as you want) then proceed again to the pre-chorus release (**FIGURE 3**). This ushers in the third chorus, which ends with the same short break as the first (see **FIGURE 4**).

I've devised two different conclusions to our unplugged take on "Smooth." One involves trying to emulate the recording by playing a "fake fade-out" on the three-chord vamp (bars 2 and 3 or 2-4 of **FIGURE 1**), a move that may strike you as a bit of a letdown. Or you can take a "live ending" approach by playing the vamp a few times and then reprising the dramatic second chorus break (see **FIGURE 5**), this time halting on the Am(type 2) chord and tremolo strumming for a couple of seconds. Whichever option you choose, go with the vamp variation shown in **FIGURE 6**, which, like the Santana arrangement, ends with the staccato eighth notes on the E7 chord. ■

JAY BLAKESBERG / RETNA LTD.

"SMOOTH" ARRANGED FOR ACOUSTIC GUITAR

FIGURE 1 intro

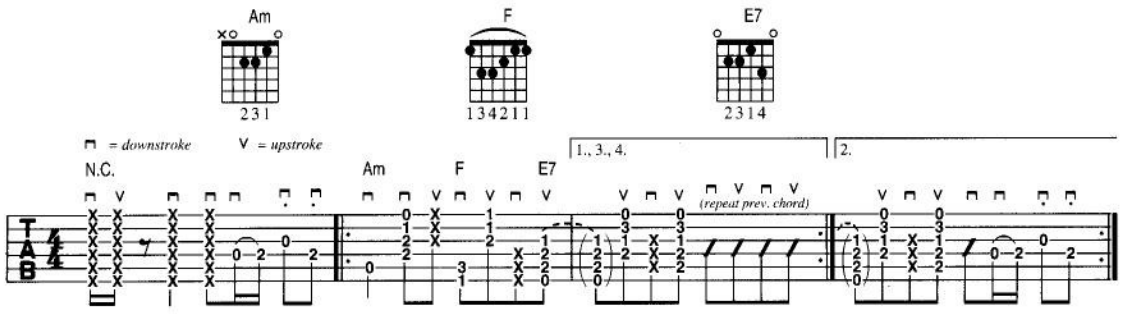


FIGURE 2 verse release

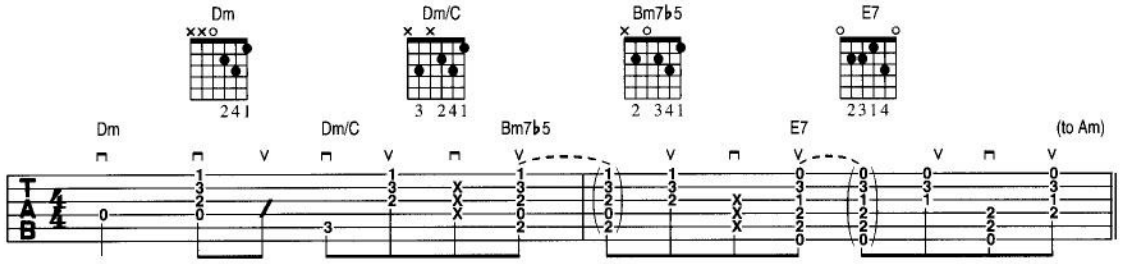


FIGURE 3 pre-chorus release

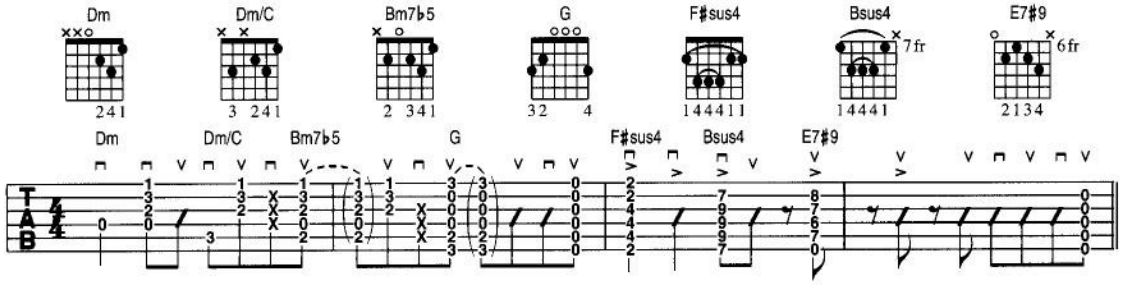


FIGURE 4 first chorus break

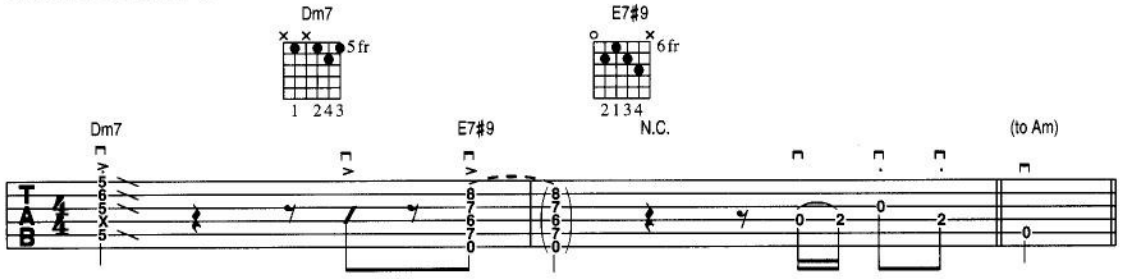


FIGURE 5 second chorus/ending break

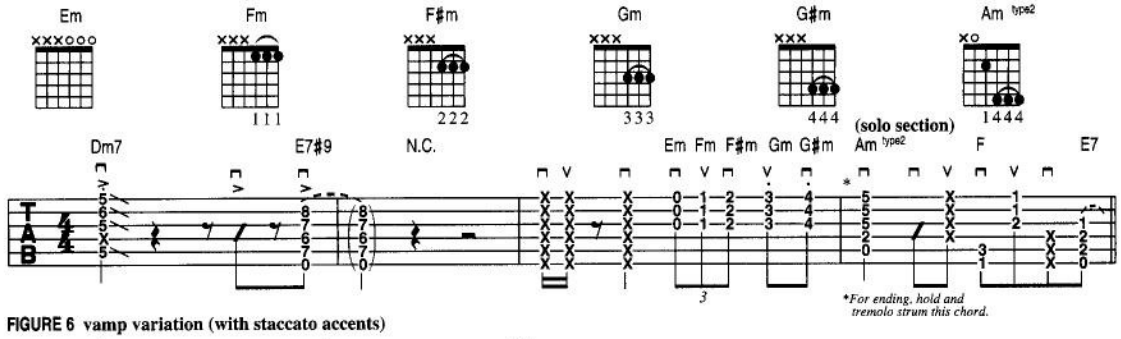
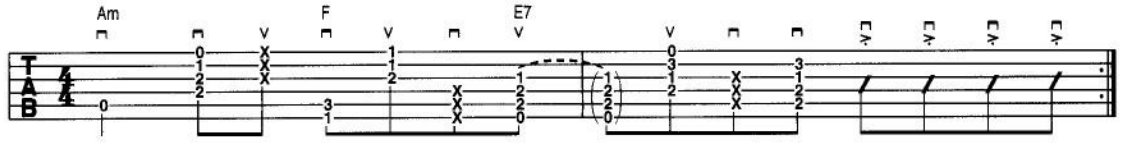


FIGURE 6 vamp variation (with staccato accents)



SMOOTH By Itaal Shur and Rob Thomas Copyright © 1999 Warner-Tamerlane Publishing Corp., Itaal Shur Music, EMI Blackwood Music Inc. & Bidnis, Inc. All Rights o/b/o Itaal Shur Music Administered by Warner-Tamerlane Publishing Corp. All Rights Reserved Used by Permission Warner Bros. Publications U.S. Inc., Miami, FL 33014

Tips on how to play this issue's transcriptions

John Denver "Take Me Home, Country Roads"

John Denver fingerpicks his primary guitar part (Gtr. 1) in "Country Roads," playing an alternating bass pattern on the lower strings with his thumb while picking out the higher notes of first- and second-position chord shapes with his first three fingers. (When playing an open D chord, he uses the thumb to pick the G string.) Notice that, with a few exceptions, the guitarist articulates only one note at a time, with the thumb and fingers taking turns picking the strings and collaborating to create flowing streams of ringing eighth notes. When playing this part, experiment with different "picking postures" to find the one that feels most comfortable. You may find that "anchoring" your palm to the guitar's bridge or your pinkie to the body gives you better control and a more stable point of reference than "floating" your hand above the strings.

The two other acoustic guitar parts in "Country Roads" are played pick-style, with Guitar 3 providing a complementary "boom-chick"-style accompaniment to the fingerpicked Guitar 1 part, and Guitar 2 adding decorative melodic fills. The Guitar 3 part should be played entirely with downstrokes, while a combination of downstrokes and upstrokes may be used for the Guitar 2 part. *—Jimmy Brown*

Wolfgang Amadeus Mozart "Eine Kleine Nachtmusik" (I: Allegro)

You don't need a virtuoso "classical" technique or a nylon-string guitar to play my adaptation of the first movement of this popular Mozart string quartet (composed in 1787). A bit of practice, mostly for the sake of familiarization with the piece's few quick position shifts, specific fingering and picking requirements, should prepare an intermediate acoustic guitarist to perform the piece without much strain.

The best way to approach the arrangement is with a combination of pick and fingers, although it is possible to play it fingerstyle. A few parts, such as the grace-note arpeggio sweeps in bars 1, 3, 5, 13, 56, 58, 59, 76, 78, 80 and 132 and the strumming in bars 11, 15, 86, 90, 131, 136 and 137, are to be played exclusively with the flat pick (or thumb). There are, however, many measures in the piece which, owing to a separation of notes on non-adjacent strings, require you to fingerpick single notes or chords on higher strings while articulating bass notes on lower strings with the plectrum. There are also parts that can be played with the pick, the fingers, or a combination of both.

Unless indicated otherwise in the music, use only downstrokes when flatpicking, as this will result in a more uniform note attack. This is especially important when playing the staccato (short, clipped) single notes and chords (indicated by dots above the tab numbers). When playing these staccato articulations, also be sure to loosen your fretting hand's grip on the string(s) immediately after picking to limit each note's duration.

Many parts of this arrangement require that you palm mute (P.M.) the picked bass notes so that the fingerpicked melody notes played on the treble strings ring out loud and clear.

When performing the numerous fret-hand trills in the arrangement, you can effect a "flashier" classical inflection by doubling-up (repeating) the hammer-on/pull-off sequence before sliding down to the note on the ensuing upbeat. (You'll need to do this quickly in order to cram the two extra notes into the space of a half of a beat.)

Don't be intimidated by the sheer size of this piece. The best way to learn it is to study one section at a time, playing everything slowly until you're ready to get it up to speed. Then move on to the next section. *—Jimmy Brown*

Jet "Look What You've Done"

The best way to capture the pianistic attack and tone in the Guitar 1 part of this transcription (piano arranged for acoustic guitar) is to play it fingerstyle. This will enable you to sound the notes of each chord simultaneously. Play it softly to recreate the somber mood of the song's intro.

You could also play this part by using hybrid picking (pick and fingers), which will give you a more pronounced attack on the bass notes than straight fingerpicking. If you choose to hybrid pick, you'll need to employ your pinkie to sound the highest note of each chord during the intro, verses and choruses, or use the pick to play the notes that fall on the eighth-note upbeats during these sections and the middle and ring fingers to pick the higher notes. *—Jeff Perrin*

Jack Johnson "Taylor"

Jack Johnson achieves a driving, percussive feel in this song by using an aggressive pick attack and employing both fret-hand muting (indicated by X's in the tablature) and pick-hand palm muting (P.M.). Some of the fret-hand string mutes serve to emulate the sound of a snare drum hit on beat two of many of the song's measures. To create the desired "chick," lightly rest your fretting fingers on the strings as your pick hand slaps them with strong downstrokes.

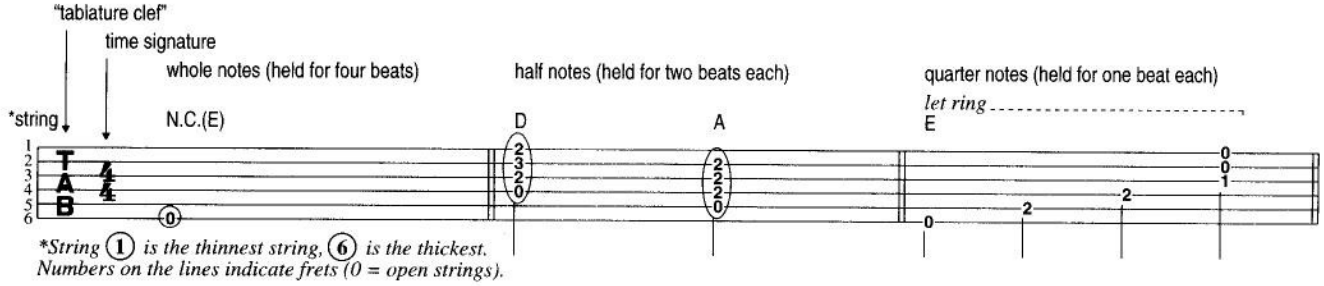
To palm mute, press the fleshy part of your palm to the strings near the bridge as you pick or strum. Hand placement and the amount of palm pressure applied to the strings will affect the attack and decay of the notes played, so you'll need to experiment a little bit in order to match the sound Johnson achieves on the recording. *—Jeff Perrin*

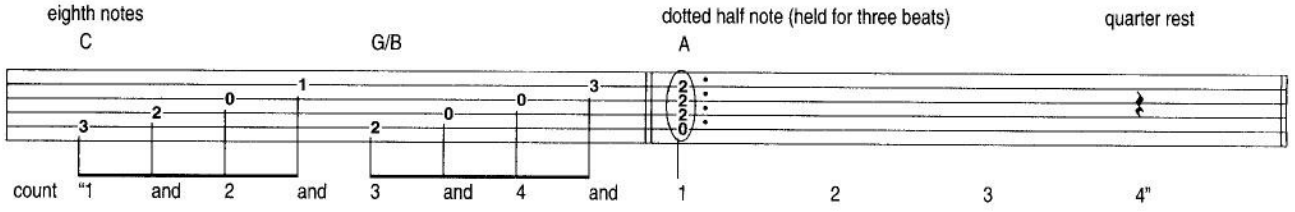
Doobie Brothers "Black Water"

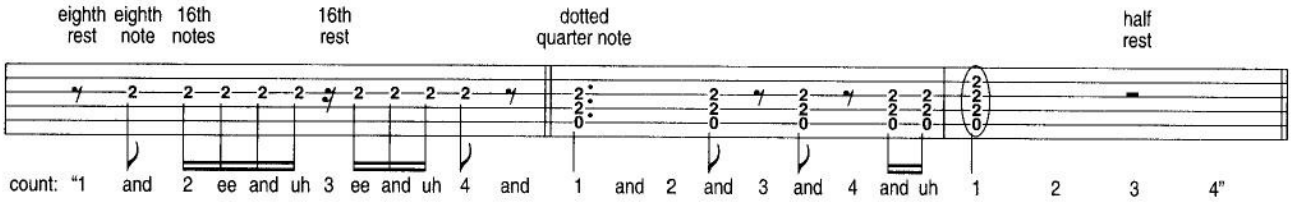
In this fingerpicked classic, two similar acoustic guitar parts (Gtrs. 1 and 2) combine to create a flowing stream of notes, with each part providing an alternating thumbed bass pattern on the bottom three strings throughout most of the song.

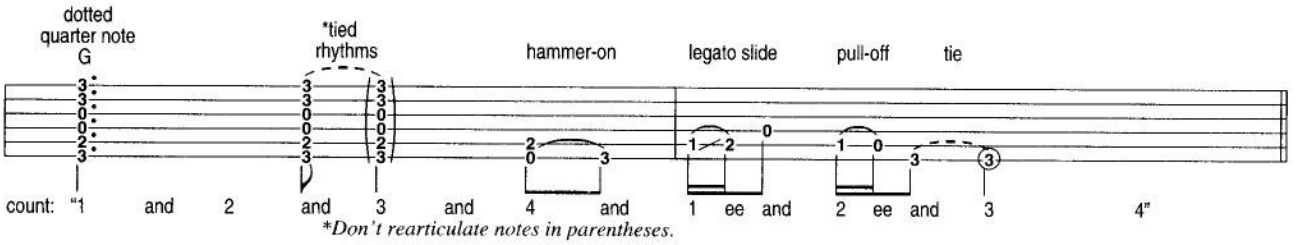
Notice the effectively "swampy," bottleneck-like sound created by Pat Simmons's use of ascending legato finger slides in the song's intro and verses. In each instance, a bass note is picked and followed by a note one or two frets higher on the same string, sounded entirely with the fret hand. When learning these parts, proceed slowly at first and be sure to tap your foot steadily on each downbeat in order to feel the rhythm and maintain a steady pulse. You also may want to use a light palm mute to better "feel" the bass notes. *—Jimmy Brown*

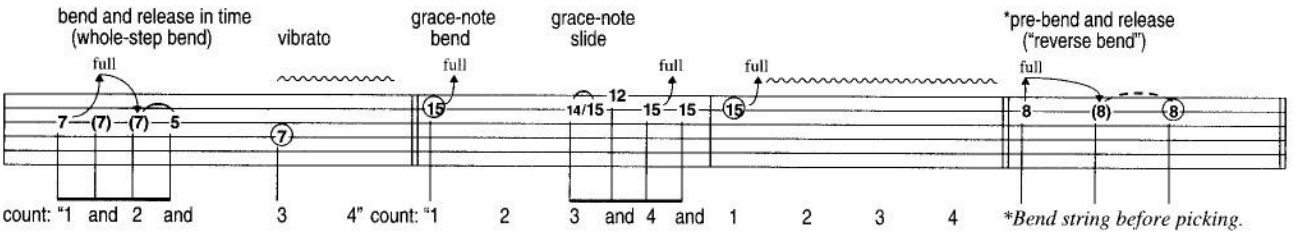
NOTATION GUIDE

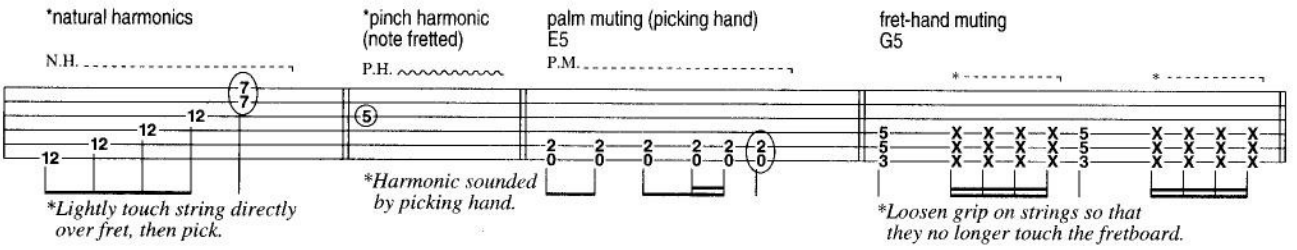


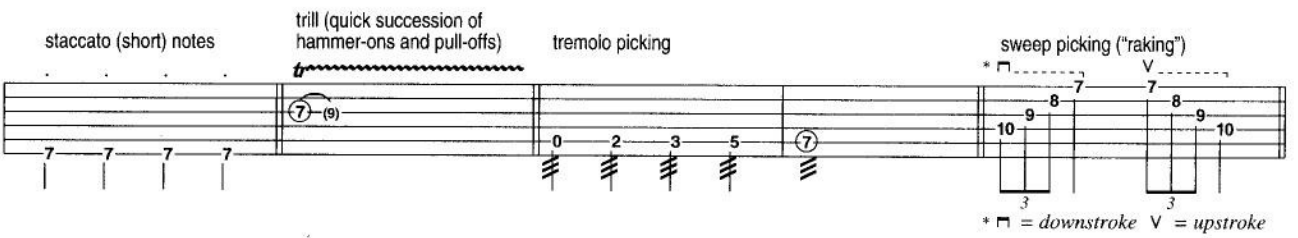



eighth rest
eighth note
16th notes
16th rest
dotted quarter note
half rest
count: "1 and 2 ee and uh 3 ee and uh 4 and 1 and 2 and 3 and 4 and uh 1 2 3 4"




bend and release in time (whole-step bend)
vibrato
grace-note bend
grace-note slide
*pre-bend and release ("reverse bend")
full
count: "1 and 2 and 3 4" count: "1 2 3 and 4 and 1 2 3 4
*Bend string before picking.




staccato (short) notes
trill (quick succession of hammer-ons and pull-offs)
tremolo picking
sweep picking ("raking")
* ⊓ = downstroke V = upstroke

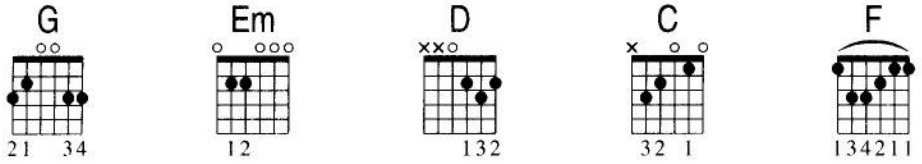
{E-Z GUITAR} *Arranged by Matt Scharfglass*

TAKE ME HOME, COUNTRY ROADS John Denver

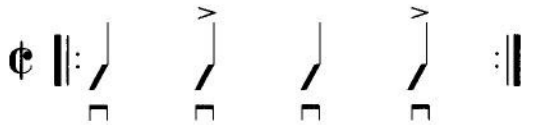
As heard on the RCA recording *Greatest Hits* • By John Denver, Bill Danoff and Taffy Nivert

w/capo at second fret

All chord shapes are relative to the capo.
All chords sound one whole step higher than written (key of A).



basic strum pattern:



⊓ = *downstroke*
∨ = *upstroke*

G Almost heaven **Em** West Virginia **D** Blue Ridge Mountains **C** Shenandoah **G** River
G Life is old there **Em** older than the trees **D** Younger than the mountains growin' **C** like a breeze **G**

chorus:

G *Country roads* **D** *take me home* **Em** *to the place* **C** *I belong*
G *West Virginia* **D** *mountain mama* **C** *Take me home* **G** *country roads*

G All my memories **Em** gather 'round her **D** Miner's lady **C** stranger to blue water **G**
G Dark and dusty **Em** painted on the sky **D** Misty taste of moonshine **C** teardrop **G** in my eye

chorus:

G D Em C
Country roads take me home to the place I belong
G D C G
West Virginia mountain mama Take me home country roads

Em D G
I hear her voice in the mornin' hour she calls me
C G D
The radio reminds me of my home far away
Em F C G D
And drivin' down the road I get a feelin' that I should have been home yesterday yesterday

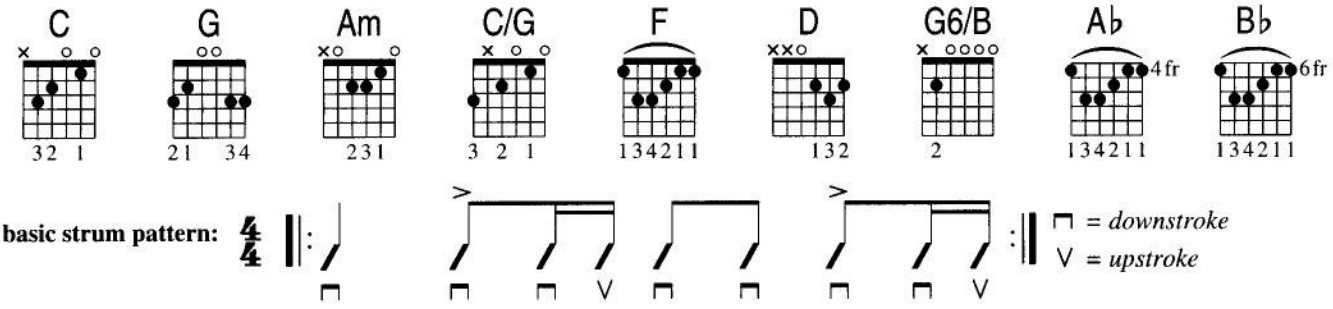
chorus:

G D Em C
Country roads take me home to the place I belong
G D C G
West Virginia mountain mama Take me home country roads
G D Em C
Country roads take me home to the place I belong
G D C G
West Virginia mountain mama Take me home country roads
D G
Take me home (down) country roads
D G
Take me home (down) country roads

Copyright © 1971; Renewed 1999 Cherry Lane Music Publishing Company, Inc. (ASCAP), DreamWorks Songs (ASCAP), Anna Kate Deutschendorf, Zachary Deutschendorf and Jesse Belle Denver for the U.S.A. All Rights for DreamWorks Songs, Anna Kate Deutschendorf and Zachary Deutschendorf Administered by Cherry Lane Music Publishing Company, Inc. (ASCAP). All Rights for Jesse Belle Denver Administered by WB Music Corp. (ASCAP). All Rights for the World excluding the United States Administered by Cherry Lane Music Publishing Company, Inc. International Copyright Secured. All Rights Reserved. Reprinted by Permission of Cherry Lane Music Company.

LOOK WHAT YOU'VE DONE Jet

As heard on the Elektra recording *Get Born* • By Nic Cester



C G Am C/G F
Take my photo off the wall if it just won't sing for you
C G Am C/G D
'Cause all that's left has gone away and there's nothing there for you to prove

chorus:

F G C G6/B Am C/G
Oh look what you've done you've made a fool of everyone
F G C G6/B Am C/G D
Oh well it seems like such fun until you lose what you had won Hoo

C G Am C/G F
Give me back my point of view 'cause I just can't think for you
C G Am C/G D
I can hardly hear you say what should I do while you choose

chorus:

F **G** **C** **G6/B** **Am** **C/G**

Oh look what you've done you've made a fool of everyone

F **G** **C** **G6/B** **Am** **C/G**

Oh well it seems like such fun until you lose what you had won

F **G** **Ab** **Bb** **F**

Oh look what you've done you've made a a fool of everyone

Ab **Bb** **F** **Ab** **Bb**

A fool of everyone A fool of everyone

C **G** **Am** **C/G** **F**

Take my photo off the wall if it just won't sing for you

C **G** **Am** **C/G** **D**

'Cause all that's left has gone away and there's nothing there for you to do

chorus:

F **G** **C** **G6/B** **Am** **C/G**

Oh look what you've done you've made a fool of everyone

F **G** **C** **G6/B** **Am** **C/G**

Oh well it seems like such fun until you lose what you had won

F **G** **Ab** **Bb** **F**

Oh look what you've done you've made a a fool of everyone

Ab **Bb** **F**

A fool of everyone

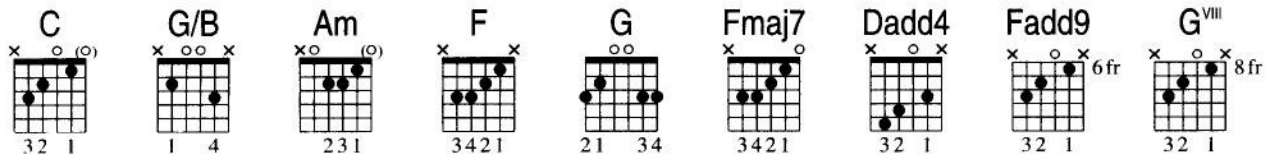
Ab **Bb** **C**

A fool of everyone

Copyright © 2003 by Get Jet Music.
All Rights Administered by Famous Music Corporation.
International Copyright Secured. All Rights Reserved. Reprinted by Permission of Hal Leonard Corporation.

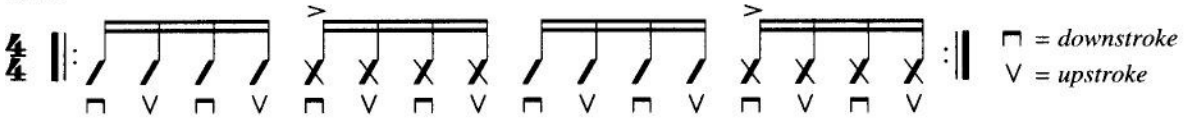
TAYLOR Jack Johnson

As heard on the Universal recording *On and On* • By Jack Johnson

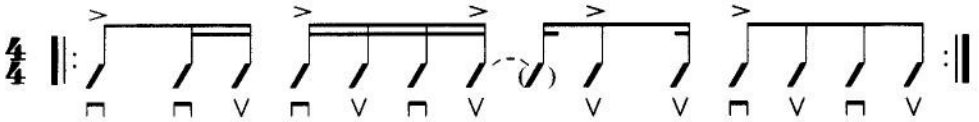


basic strum patterns:

verse



chorus



C F C F C F C Fmaj7

C G/B Am F
They say Taylor was a good girl never one to be late complain express ideas in her brain
C G/B Am F

C G/B Am F
Workin' on the night shift passin' out the tickets You're gonna have to pay her if you wanna park here
C G/B Am F

C G/B Am F
Well mommy's little dancer has quite a little secret workin' on the streets now never gonna keep it
C G/B Am F

C G/B Am F
It's quite an imposition and now she's only wishin' that she would have listened to the words they said
C G/B Am F
Poor Taylor

chorus:

C G Am Fmaj7 C G Am Fmaj7
Well she just wanders around unaffected by the winter winds yeah and she'll pretend that
C G Am Fmaj7 C G Am
well she's somewhere else so far and clear about two thousand miles from here

C G/B Am F
Well Peter Patrick pitter-patters on the window
C G/B Am F
The sunny silhouette won't let him in
C G/B Am F
And poor old Pete's got nothin' 'cause he's been fallin' Somehow
C G/B Am F
sunny knows just where he's been He thinks that
C G/B Am F
singin' on Sunday gonna save his soul
C G/B Am F
now that Saturday's gone
C G/B Am F
and sometimes he thinks that he's on his way but I could see
C G/B Am F
that his brake lights are on

chorus:

C G Am Fmaj7 C G Am Fmaj7
And he just wanders around unaffected by the winter winds yeah and he'll pretend that
C G Am Fmaj7 C G Am
well he's somewhere else so far and clear about two thousand miles from here

C G/B Am F
Such a tough enchilada filled up with nada givin' what you got to give to get a dollar bill
C G/B Am F

C G/B Am F
Used to be a limber chicken time's a-been a-tickin' now she's finger lickin' to the man
C G/B Am F
with the money in his pocket flyin' in his rocket only stoppin' by on his way to a better world

C Dadd4 Fadd9 G^{VIII}
If Taylor finds a better world
C Dadd4 Fadd9 G^{VIII}
then Taylor's gonna run away

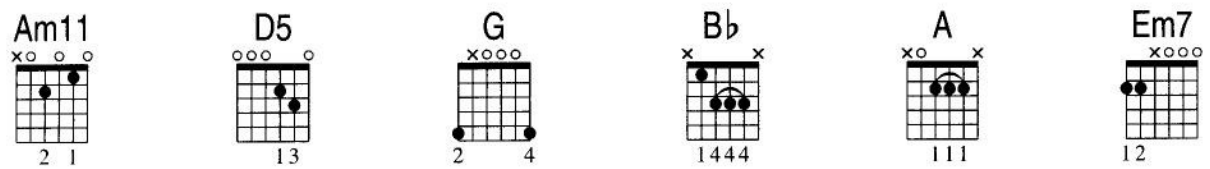
C F C F C F C Fmaj7

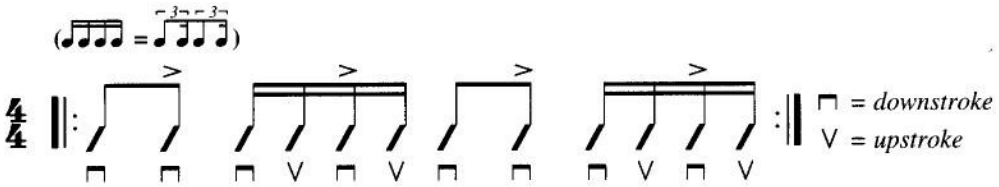
Copyright © 2003 by Bubble Toes Publishing (ASCAP).
All Rights Administered by Universal Music Corp.
All Rights Reserved. Used by Permission. Reprinted by Permission of Cherry Lane Music Company.

BLACK WATER The Doobie Brothers

As heard on the Warner Brothers recording *What Were Once Vices Are Now Habits* • By Patrick Simmons

Double drop-D tuning (low to high): D A D G B D.





Am11	D5	Am11	D5	Am11	D5	Am11	D5
Well I built me a raft		and she's ready		for floatin'		Ol' Mississippi	she's callin' my name
Am11	**D5**	**Am11**	**D5**	**Am11**	**D5**	**Am11**	**D5**
Catfish	are jumpin'	that paddle-wheel	thumpin'	Black water	keep rollin'	on past	just the same

chorus:

G		B♭	
(Old black water	*keep on rollin')*	*Mississippi moon won't you keep on shinin' on me*	
G		**B♭**	
(Old black water	*keep on rollin')*	*Mississippi moon won't you keep on shinin' on me*	
G		**B♭**	
(Old black water	*keep on rollin')*	*Mississippi moon won't you keep on shinin' on me*	
A	**Em7**	**A**	**Em7**
	Yeah keep on shinin'	*your light*	*Gonna make*
A	**Em7**	**A**	**Em7**
ev'rything	*pretty mama gonna make ev'rything all right*		

D5	Am11	D5	Am11	A	Em7	A
An' I ain't got no	*worries*	*'cause I ain't in no*	*hurry*	*at all*		

Am11 D5 Am11 D5
Well if it rains I don't care don't make no difference to me
Am11 D5 Am11 D5
Just take that streetcar that's goin' uptown
Am11 D5 Am11 D5
Yeah I'd like to hear some funky Dixieland and dance a honky-tonk
Am11 D5 Am11 D5
an' I'll be buyin' everybody drinks all around

chorus:

G Bb
(Old black water keep on rollin') Mississippi moon won't you keep on shinin' on me
G Bb
(Old black water keep on rollin') Mississippi moon won't you keep on shinin' on me
G Bb
(Old black water keep on rollin') Mississippi moon won't you keep on shinin' on me
A Em7 A Em7
Keep on shinin' your light Gonna make
A Em7 A Em7
ev'rything ev'rything gonna make ev'rything all right
D5 Am11 D5 Am11 A Em7 A
An' I ain't got no worries 'cause I ain't in no hurry at all

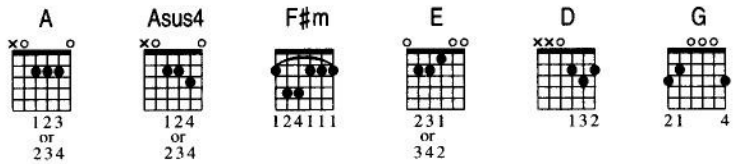
Am11 D5 Am11 D5
I'd like to hear some funky Dixieland pretty mama come and take me by the hand
Am11 D5 Am11 D5
By the hand (hand) take me by the hand pretty mama Come an' dance with your daddy all night long
Am11 D5 Am11 D5
I'd like to hear some funky Dixieland pretty mama come and take me by the hand

Am11 D5 Am11 D5
By the hand (hand) take me by the hand pretty mama Come an' dance with your daddy all night long
(I wanna honky-tonk honky-tonk honky-tonk with you all night long)
Am11 D5 Am11 D5
I'd like to hear some funky Dixieland pretty mama come and take me by the hand *(5x and fade)*

Copyright © 1974 WB MUSIC CORP. and LANSDOWNE MUSIC PUBLISHERS.
All Rights Administered by WB MUSIC CORP.
All Rights Reserved. Used by Permission. Warner Bros. Publications U.S. Inc., Miami, FL 33014.

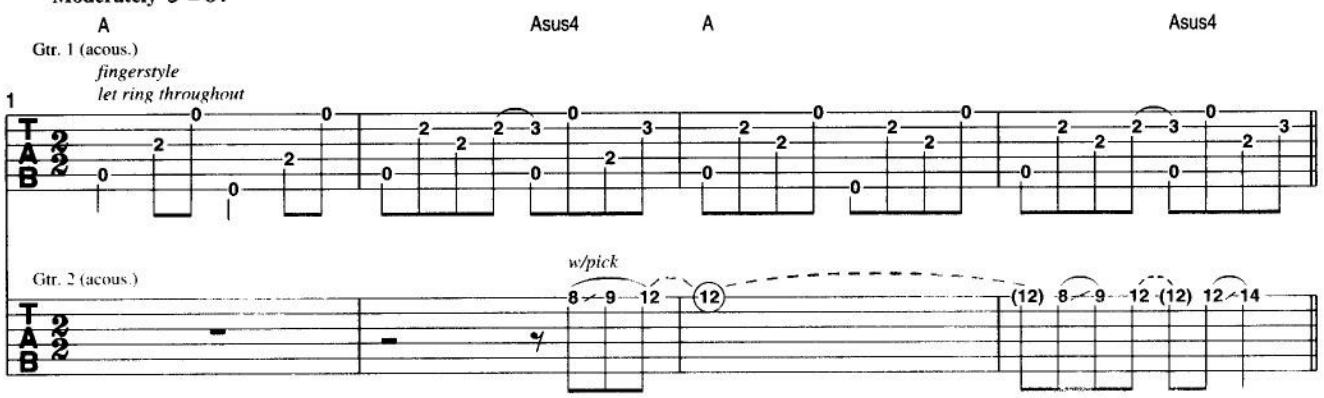
TAKE ME HOME, COUNTRY ROADS John Denver

As heard on the RCA recording *Greatest Hits*
By John Denver, Bill Danoff and Taffy Nivert • Transcribed by Dale Turner



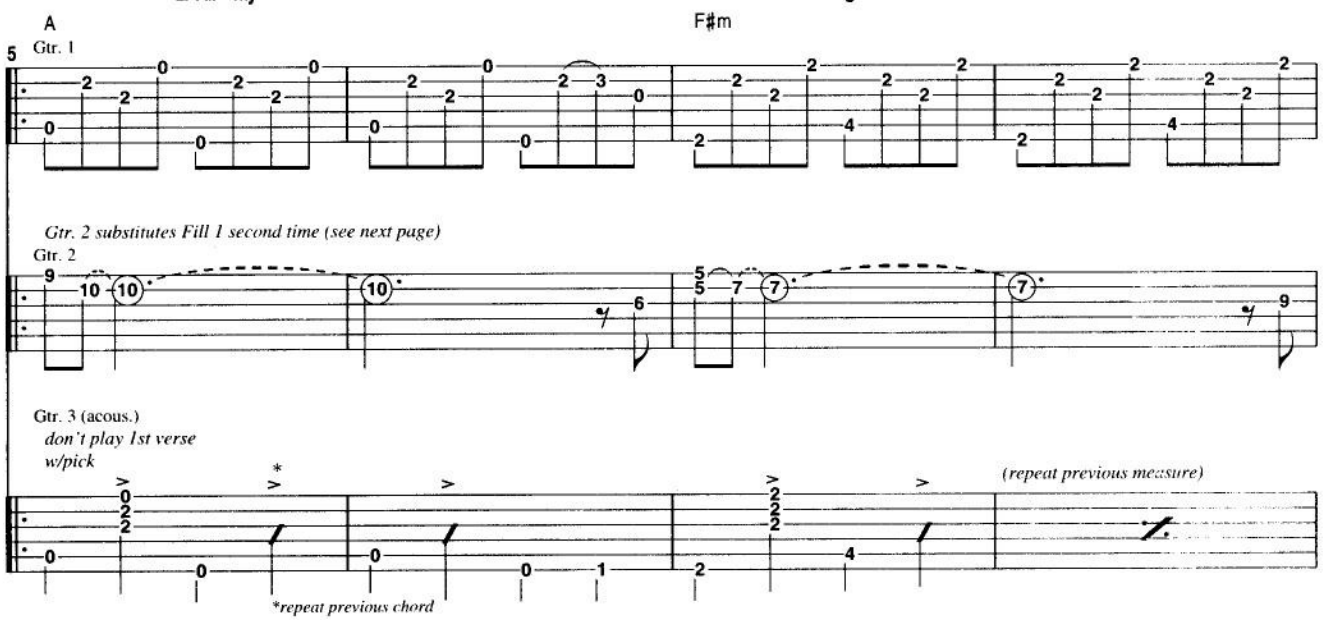
A **Intro** (0:01)

Moderately ♩ = 84



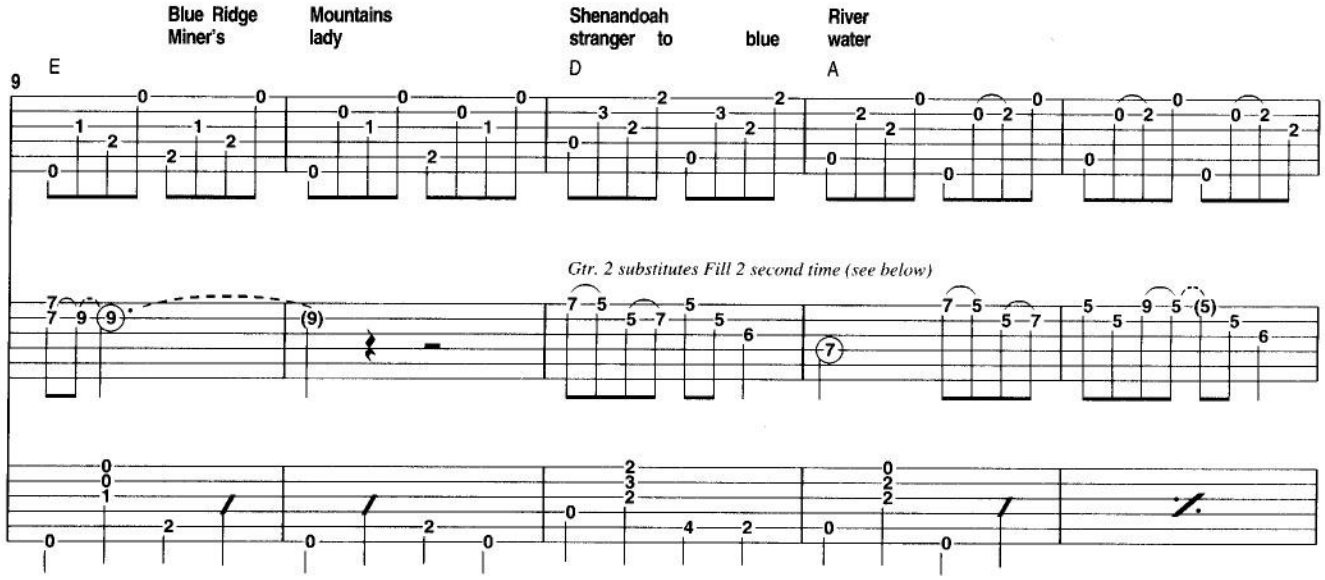
B **Verses** (0:07, 0:55)

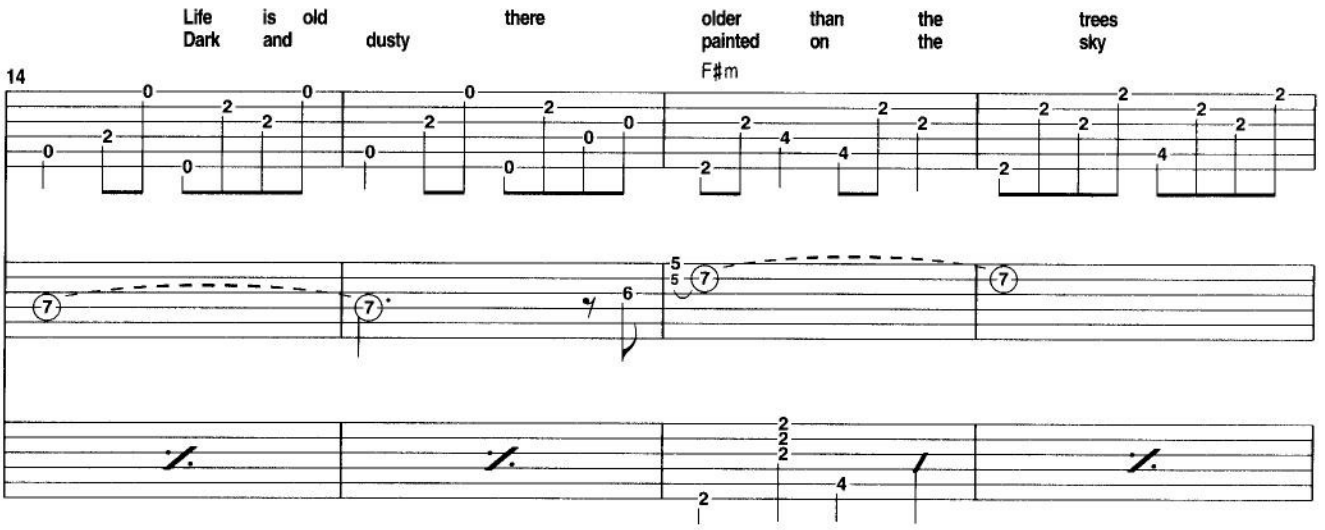
1. Almost heaven West Virginia
2. All my memories gather 'round her

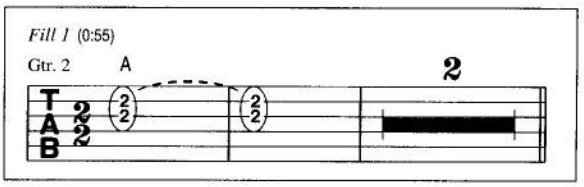


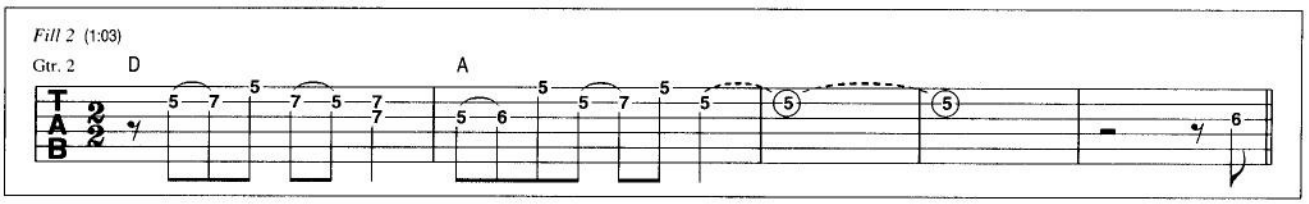
Copyright © 1971; Renewed 1999 Cherry Lane Music Publishing Company, Inc. (ASCAP), DreamWorks Songs (ASCAP), Anna Kate Deutschendorf, Zachary Deutschendorf and Jesse Belle Denver for the U.S.A. All Rights for DreamWorks Songs, Anna Kate Deutschendorf and Zachary Deutschendorf Administered by Cherry Lane Music Publishing Company, Inc. (ASCAP). All Rights for Jesse Belle Denver Administered by WB Music Corp. (ASCAP). All Rights for the World excluding the United States Administered by Cherry Lane Music Publishing Company, Inc. International Copyright Secured. All Rights Reserved. Reprinted by Permission of Cherry Lane Music Company.

TAKE ME HOME, COUNTRY ROADS John Denver

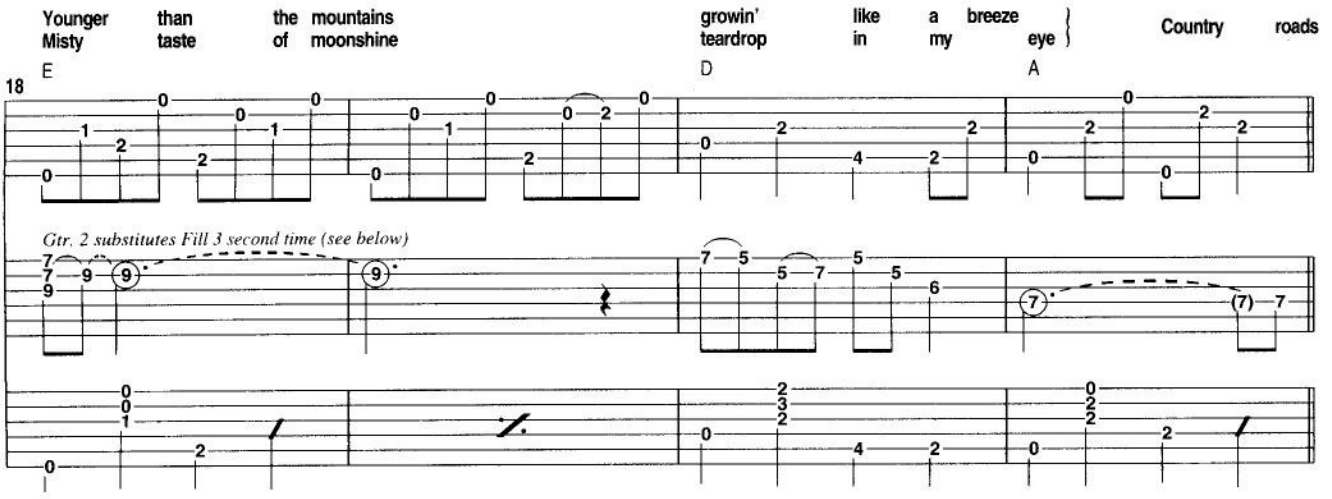




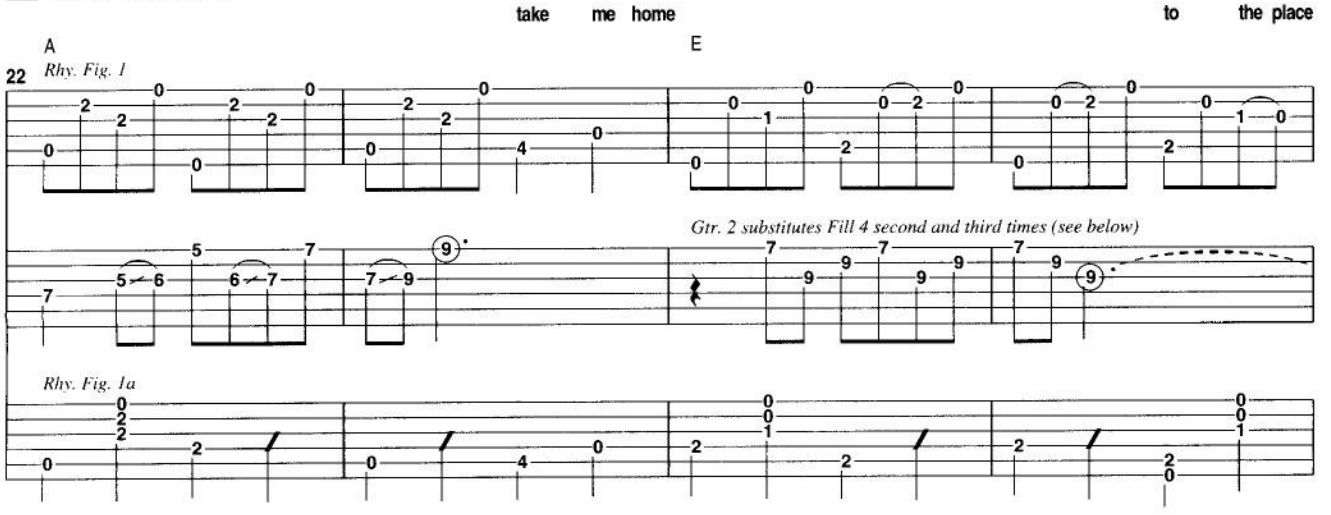


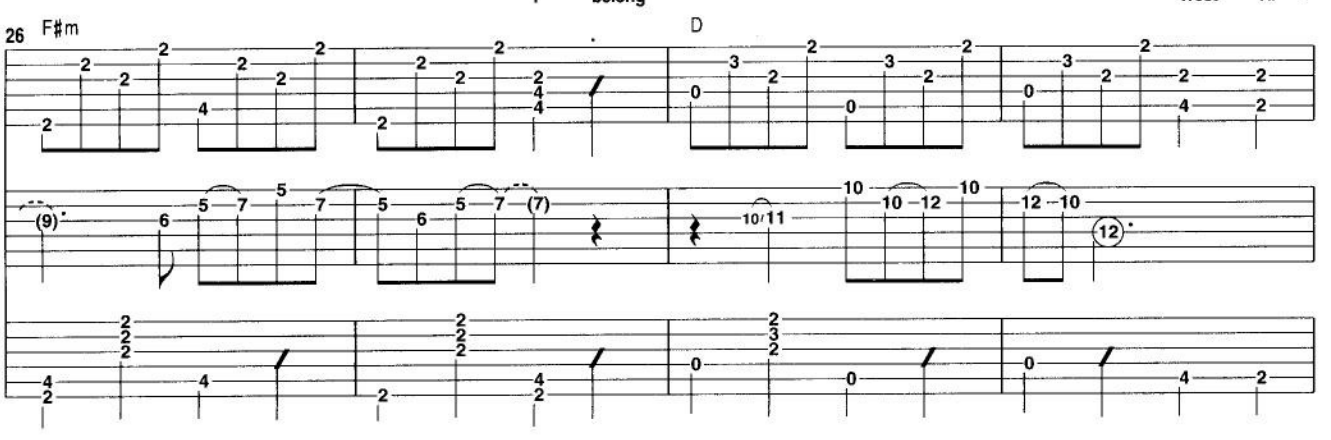


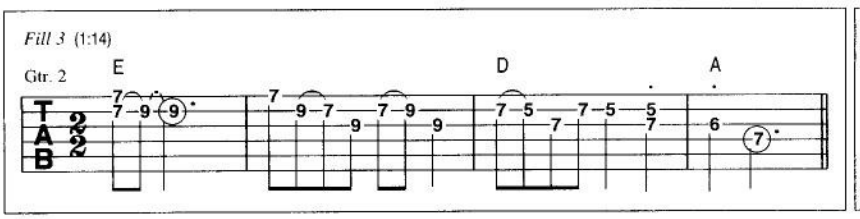
TAKE ME HOME, COUNTRY ROADS John Denver

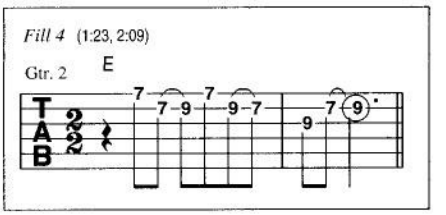


C **Chorus** (0:31, 1:20, 2:06)







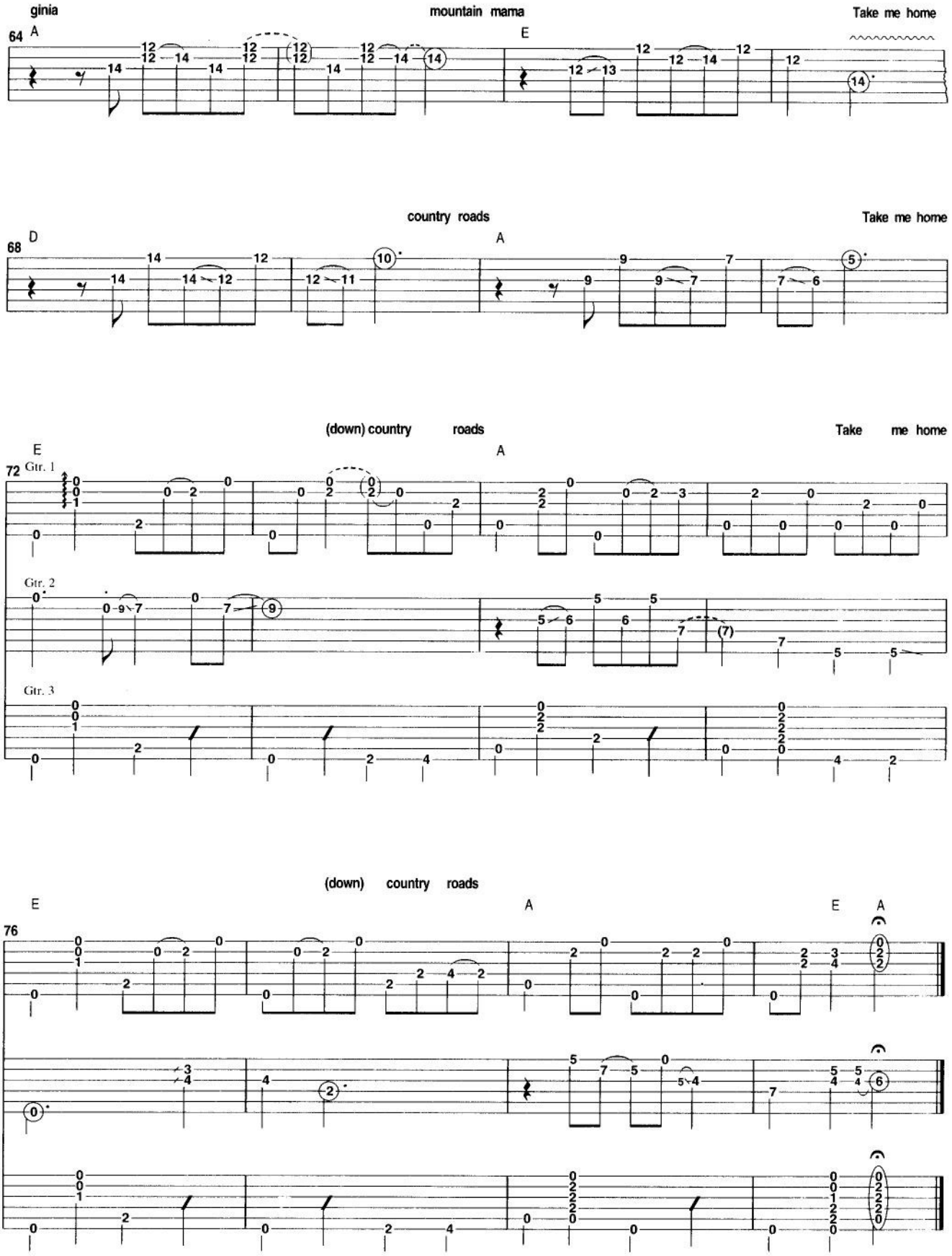


TAKE ME HOME, COUNTRY ROADS John Denver

TAKE ME HOME, COUNTRY ROADS John Denver

drivin' down the road I get a feelin' that I should have been home
47 F♯m G D A
go back to chorus C
yesterday yesterday Country roads
51 E
E (2:27)
F Outro Chorus (2:30)
Country roads take me home to the place
A E
Gtr. 1 plays Rhy. Fig. 1 simile (see meas. 22)
Gtr. 3 plays Rhy. Fig. 1a simile (see meas. 22)
55
I belong West Vir -
F♯m D
60 Gtr. 2

TAKE ME HOME, COUNTRY ROADS John Denver

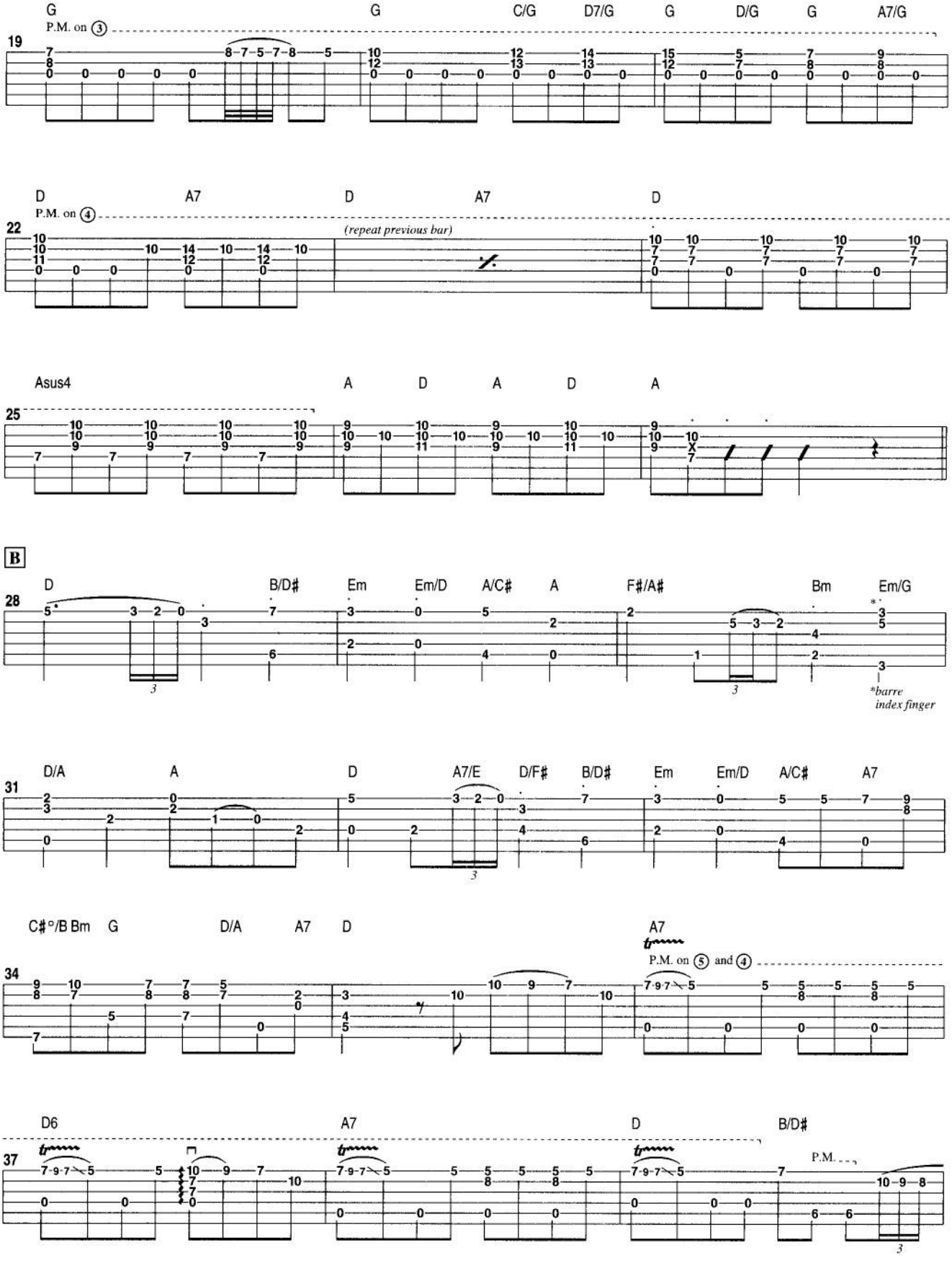


EINE KLEINE NACHTMUSIK (I: ALLEGRO)

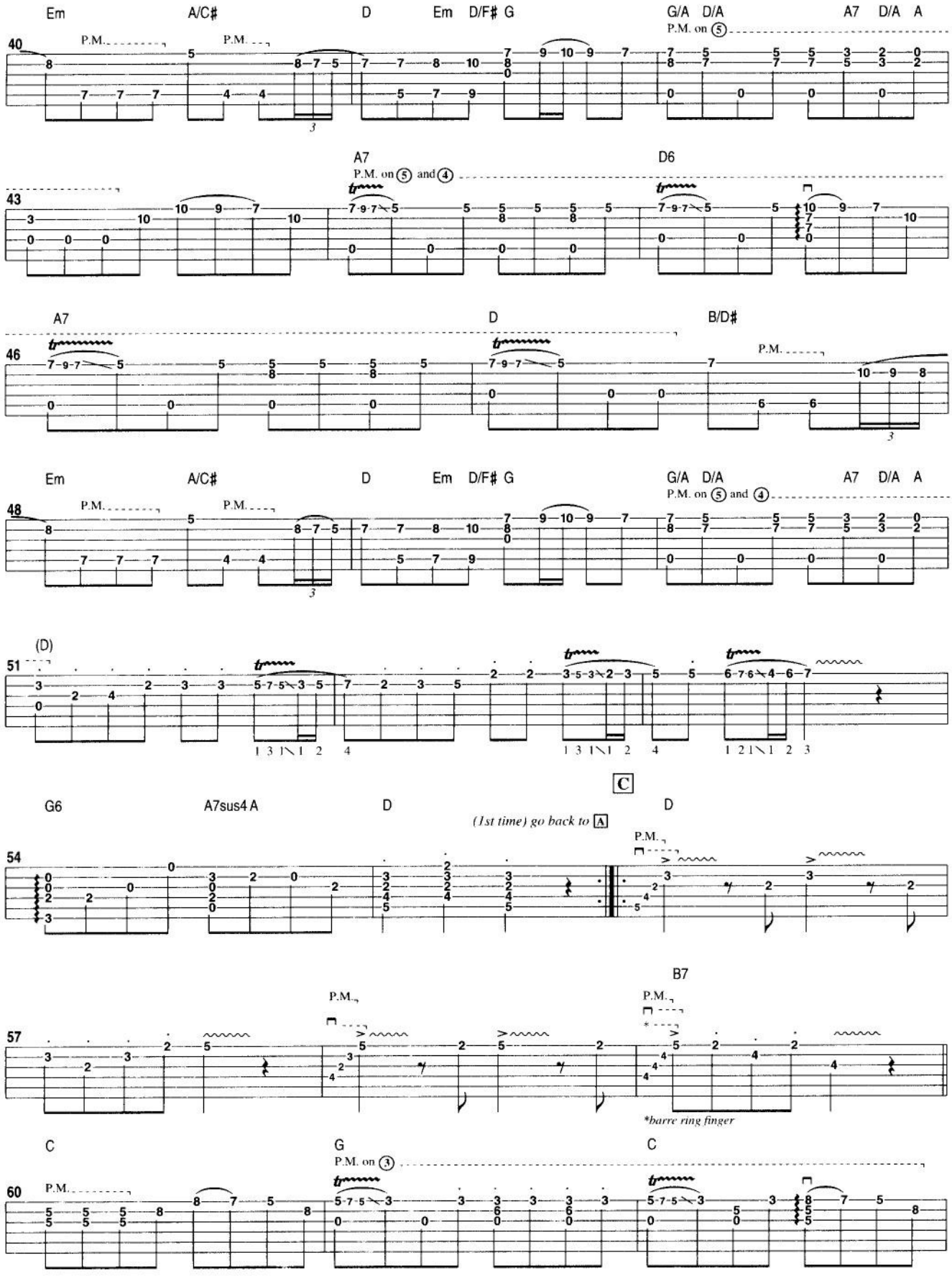
By Wolfgang Amadeus Mozart • Arranged by Jimmy Brown

This arrangement © 2005 Jimmy Brown. All Rights Reserved.

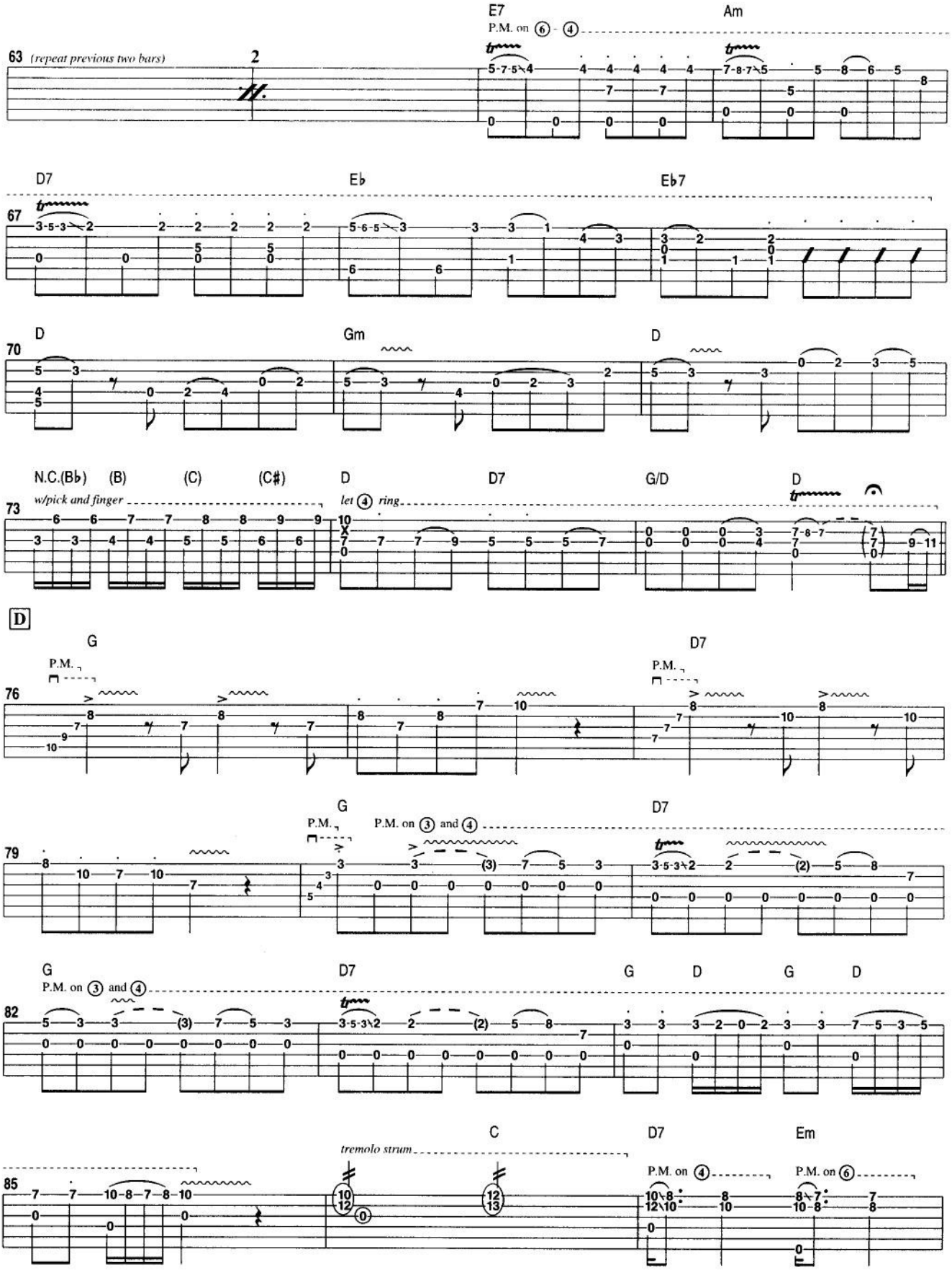
EINE KLEINE NACHTMUSIK W. A. Mozart



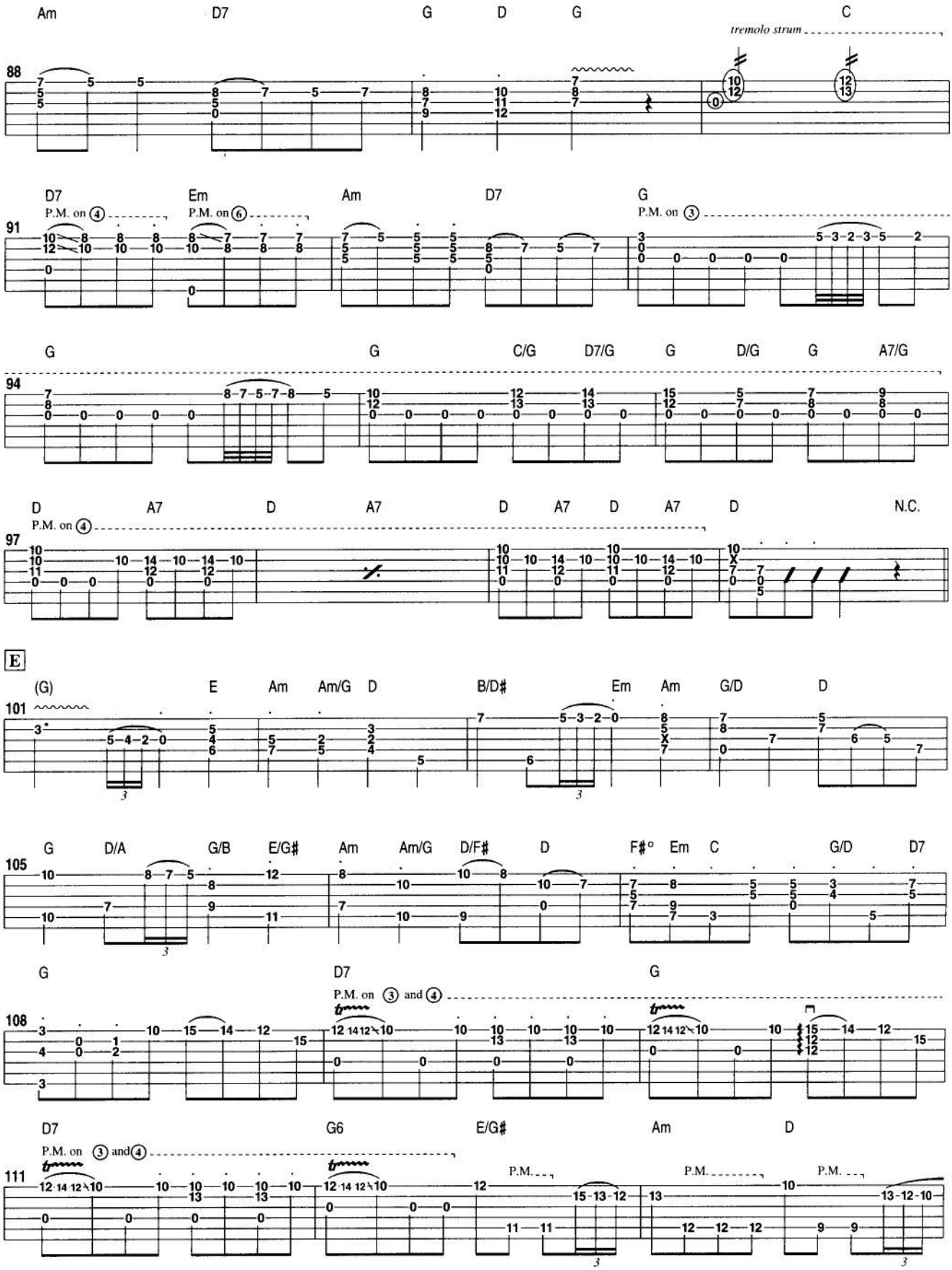
EINE KLEINE NACHTMUSIK W. A. Mozart



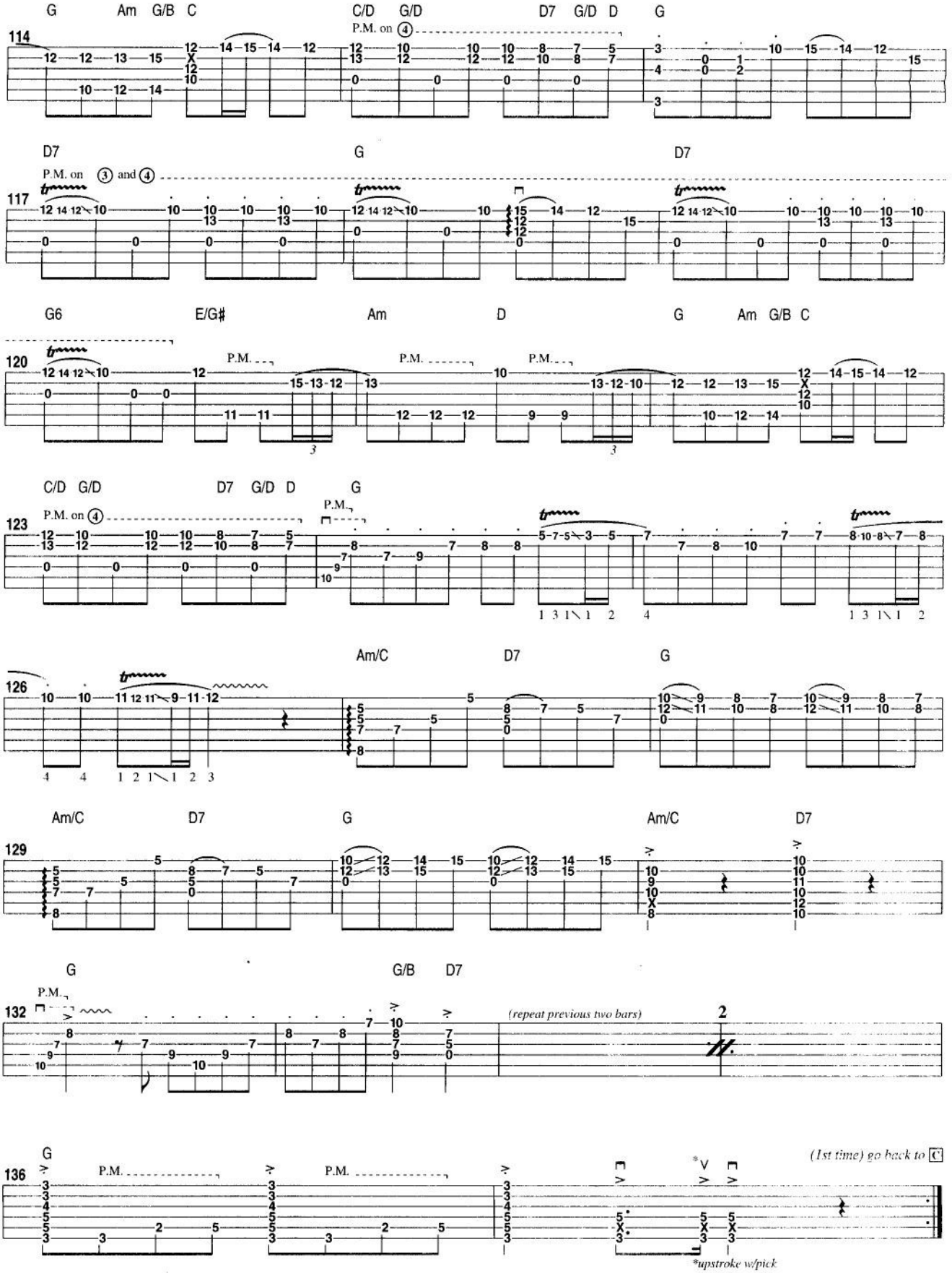
EINE KLEINE NACHTMUSIK W. A. Mozart



EINE KLEINE NACHTMUSIK W. A. Mozart

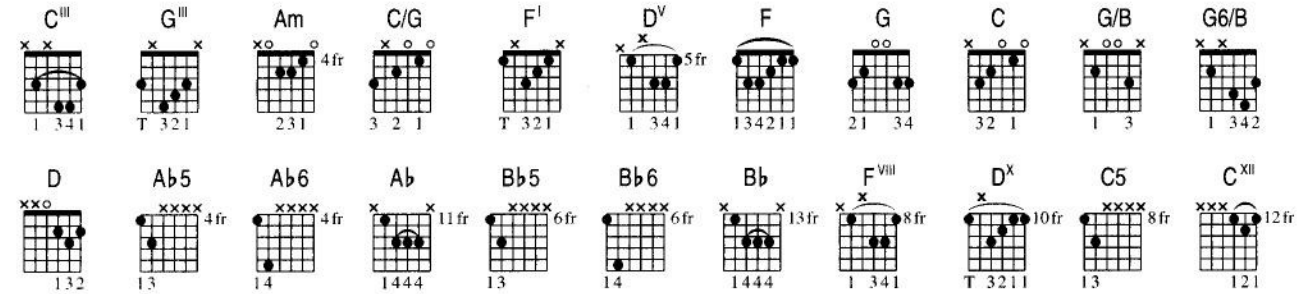


EINE KLEINE NACHTMUSIK W. A. Mozart



LOOK WHAT YOU'VE DONE Jet

As heard on the Elektra recording *Get Born*
By Nic Cester • Transcribed by Jeff Perrin

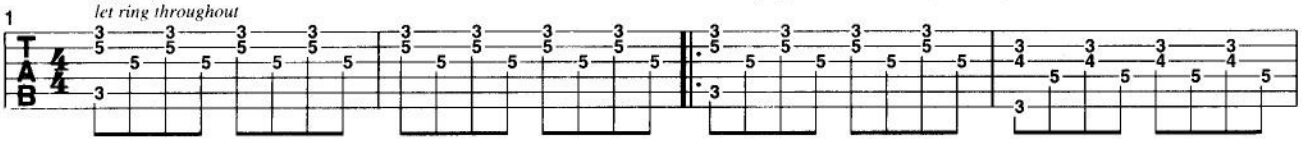


A **Intro** (0:00)

Slowly ♩ = 74

C III

Gtr. 1 (piano arr. for acous. gtr.)
fingerstyle
let ring throughout



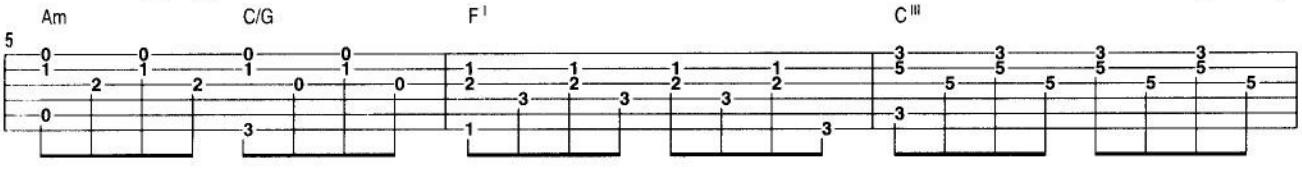
B **Verses** (0:07, 1:03, 2:17)

1. Take my photo off the wall if it just won't sing
2. Give me back my point of view 'cause I just can't think
3. Take my photo off the wall if it just won't sing

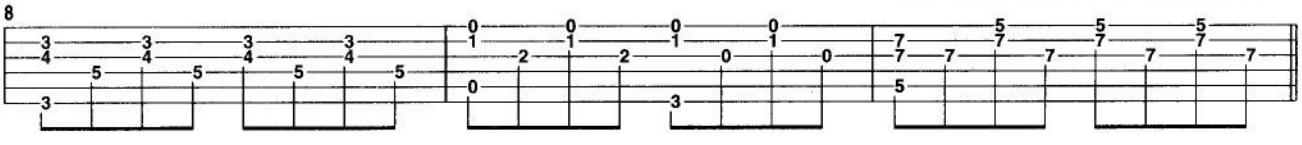
C III G III

Gtr. 3 plays Fill 4 third time (see below)

for you 'Cause all that's left has gone away
for you I can hardly hear you say
for you 'Cause all that's left has gone away

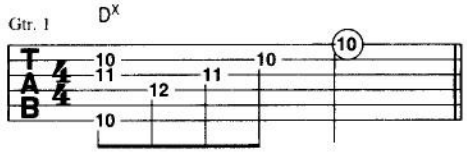


and there's nothing there for you to prove
what should I do while you choose
and there's nothing there for you to do

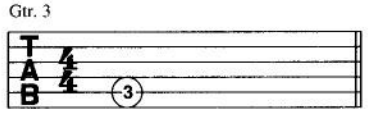


Gtr. 1 substitutes Rhy. Fill 1 third time (see below)

Rhy. Fill 1 (2:40)
Gtr. 1 D X



Fill 4 (2:17)
Gtr. 3



Copyright © 2003 by Get Jet Music.
All Rights Administered by Famous Music Corporation.
International Copyright Secured. All Rights Reserved. Reprinted by Permission of Hal Leonard Corporation.

LOOK WHAT YOU'VE DONE Jet

C **Chorus** (0:34, 1:30, 2:43)

Oh look what you've done you've made a fool of everyone

F G C G/B

Gtr. 3 substitutes Fill 1 second time (see meas. 20)

Gtr. 3 (elec. w/clean tone and tremolo effect)

11 *Fill 6*

Gtr. 2 (elec. w/clean tone)

**

***repeat previous chord*

Gtr. 1

F G C G6/B

Oh well it seems like such fun until you lose what you had won

Am C/G F G C G/B

Gtr. 3 substitutes Fill 2 second and third times (see below)

Gtr. 3 substitutes Fill 3 second time and Fill 5 third time (see below)

14

Am C/G F G C G6/B

(2nd and 3rd times) skip ahead to **D** *go back to verse* **B**

(1st time) **Hoo**

Am C/G D

18

Am C/G D

D (1:55, 3:08)

Oh look what you've done you've made a a fool

F G

Gtr. 3 substitutes Fill 6 second time (see meas. 11)

20 *Fill 1*

F G

Fill 2 (1:39, 2:53)

Gtr. 3

Fill 3 (1:49)

Gtr. 3 *let ring*

Fill 5 (3:02)

Gtr. 3

LOOK WHAT YOU'VE DONE Jet

E **Bridge** (2:01, 3:15)

(2nd time on 2nd bridge) skip ahead to outro **F** *go back to verse* **B**

of everyone A fool of everyone

Ab5 Ab6 Ab5 Bb5 Bb6 Bb5 F Ab5 Ab6 Ab5 Bb5

(w/light dist.; tremolo effect off)

Gtr. 3 substitutes Fill 7 on repeat of 2nd bridge (see below)

22

(w/light dist.)

Ab Bb F VIII Ab Bb/D

F **Outro** (3:27)

of everyone

Ab5 Ab6 Ab5 Ab6 Ab5 Bb5 Bb6 Bb5 Bb6 Bb5 C5

25

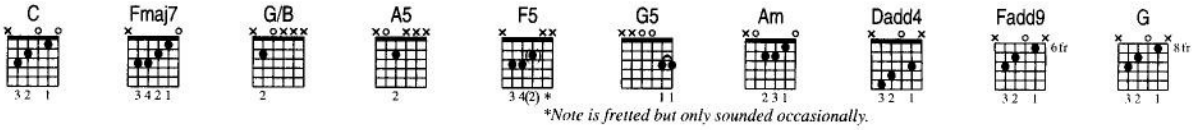
Ab Bb C XII

Fill 7 (3:24)

Gtr. 3

TAYLOR Jack Johnson

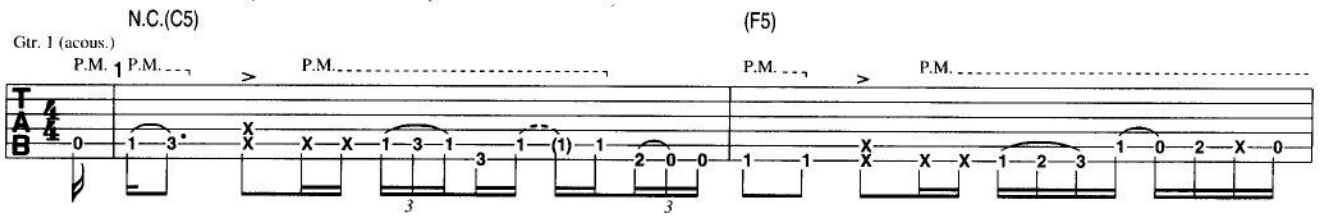
As heard on the Universal recording *On and On*
By Jack Johnson • Transcribed by Jeff Perrin

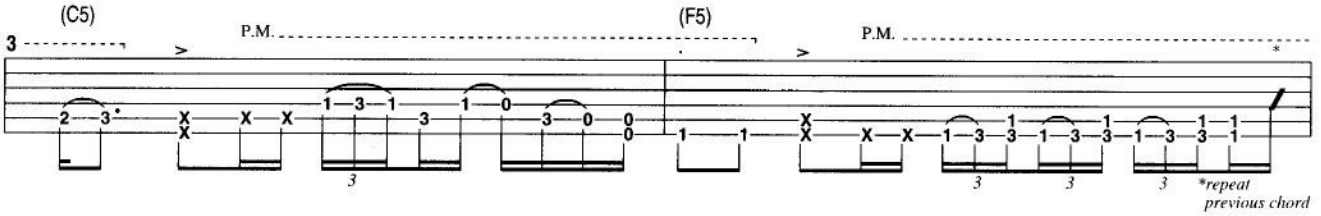


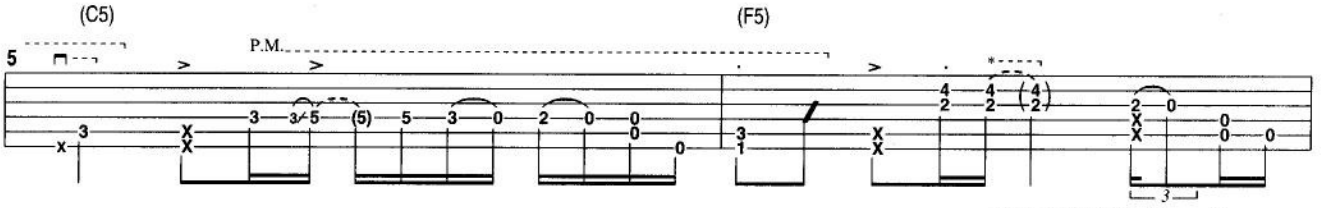
**Note is fretted but only sounded occasionally.*

A **Intro/Outro** (0:00, 3:31)

Moderately ♩ = 86



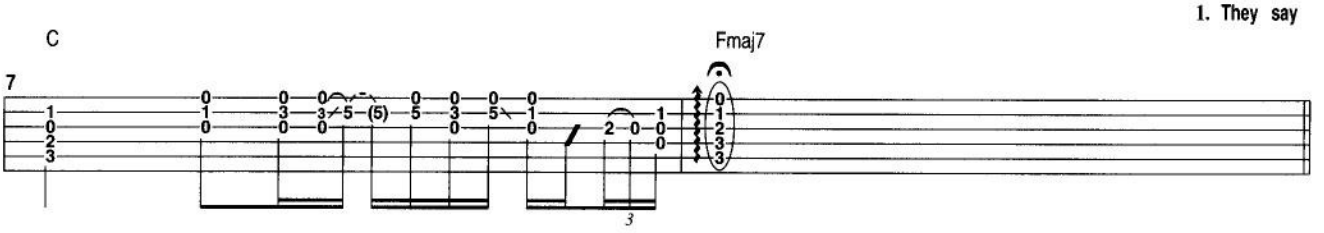




**Notes doubled by Gtr. 2 second time.*

(2nd time) ***end of song***

1. They say



Copyright © 2003 by Bubble Toes Publishing (ASCAP).
All Rights Administered by Universal Music Corp.
All Rights Reserved. Used by Permission. Reprinted by Permission of Cherry Lane Music Company.

B **Verses** (0:23, 1:40, 2:57)

(♩♩♩♩ = ♩♩♩♩)

(1.) Taylor was a good girl never one to be late complain express ideas in her brain
Mommy's little dancer has quite a little secret workin' on the streets now never gonna keep it

(2.) Peter Patrick pitter - patters on the window the
on Sunday gonna save his soul

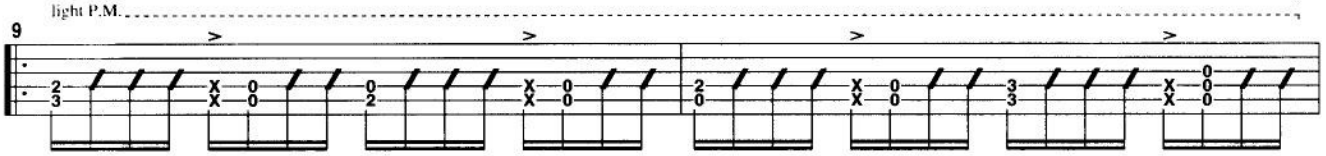
(3.) enchilada filled up with nada givin' what you got to give to get a dollar bill

C G/B A5 F5

Rhy. Fig. 1

light P.M.

9



(2nd time) (1.) It's

(2.) sunny silhouette won't let him in And
now that Saturday's gone and

(3.) Used to be

11 *(repeat previous two measures)* 2

(1.) Workin' on the night shift passin' out the tickets You're gonna have to pay her if you wanna park here
quite an imposition and now she's only wishin' that she would have listened to the words they said

(2.) poor old Pete's got nothin' 'cause he's been fallin' Somehow
sometimes he thinks that he's on his way but I could see

(3.) a limber chicken time's a - been a - tickin' now she's finger lickin' to the man with the

13 *(repeat previous two measures)* 2

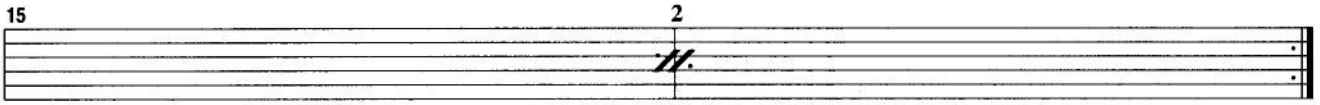
(1st time on 3rd verse) omit repeat and skip ahead to **E**

(1.) Well
Poor Taylor

(2.) Sunny knows just where he's been He thinks that singin'
that his brake lights are on

(3.) money in his pocket flyin' in his rocket only stoppin' by on his way to a better world

15 2



C **Chorus** (1:07, 2:24)

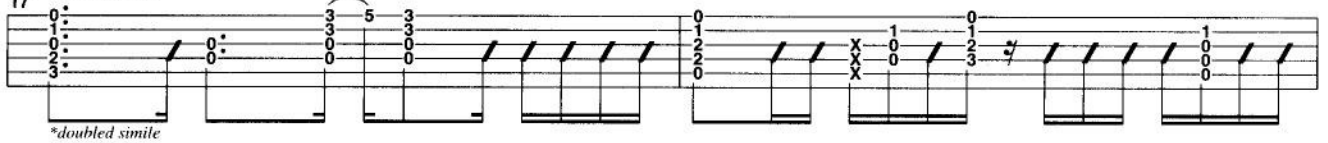
(1.) Well she just wanders around unaffected by
(2.) And he just wanders around unaffected by

C G5 Am Fmaj7

Gtr. 1 plays Rhy. Fig. 1 three and one half times simile (see meas. 11)

*Gtr. 2 (acous.)

17

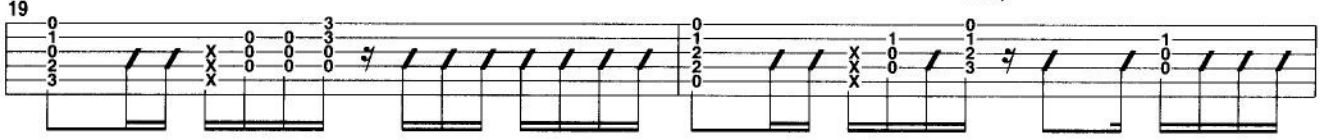


**doubled simile*

the winter winds yeah and she'll pretend that
the winter winds yeah and he'll pretend that

C G5 Am Fmaj7

19



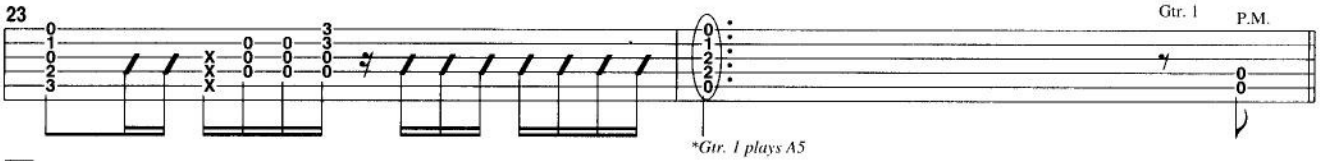
well she's somewhere else so far and clear
well he's somewhere else so far and clear

21

about two thousand miles from here
about two thousand miles from here

C G5 *Am

23



Gtr. 1 P.M.

**Gtr. 1 plays A5*

D (1:29, 2:46)

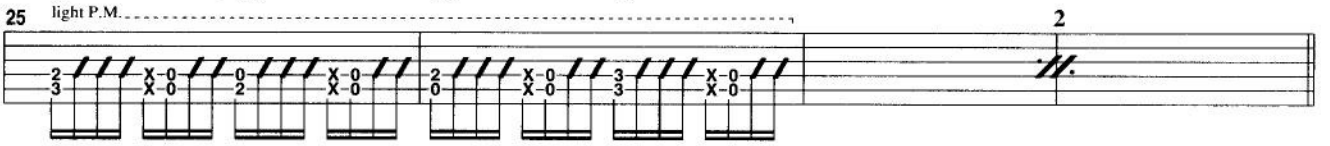
go back to verse **B**

2. Well
3. Such a tough

Gtr. 1

C G/B A5 F5

25 light P.M.



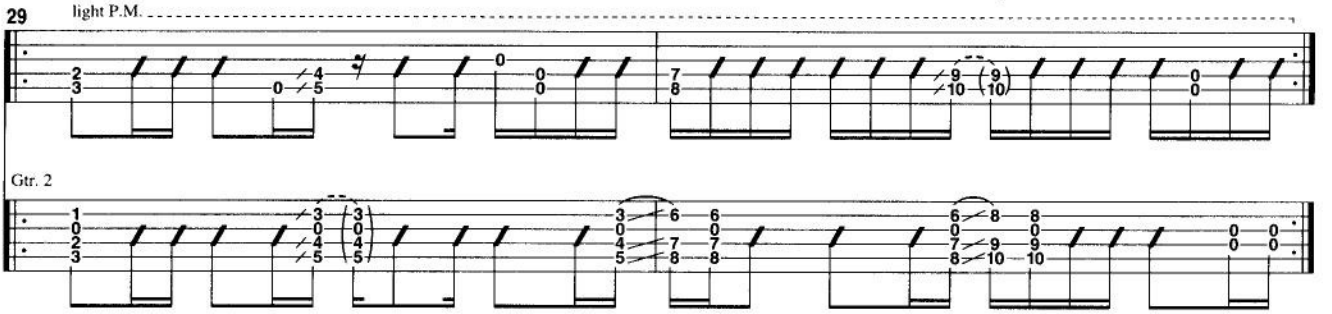
E (3:20)

go back to intro **A** *and end song*

(1.) If Taylor finds a better world
(2.) then Taylor's gonna run away

Gtr. 1 C Dadd4 Fadd9 G

29 light P.M.

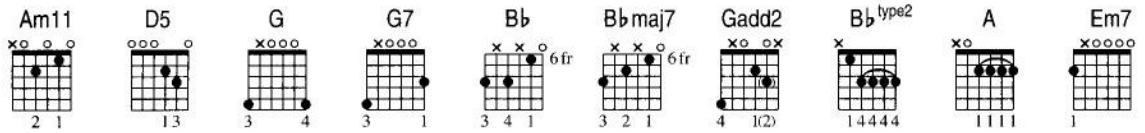


Gtr. 2

BLACK WATER The Doobie Brothers

As heard on the Warner Brothers recording *What Were Once Vices Are Now Habits*
By Patrick Simmons • Transcribed by Andy Aledort

chords for Gtrs. 1 and 2 (double drop-D tuning [low to high: D A D G B D]):



Gtr. 3 and 4 are in standard tuning.

A **Intro** (0:00)

Moderately ♩ = 84 (♪♪♪ = ♪♪♪)

B (0:08, 1:22)

1. Well I
2. Well if it

* Gtrs. 1 and 2 (acous. in double drop-D tuning)

wind chimes (approx. 6 sec.)

** fingerstyle*

Am11 D5

let ring throughout

(repeat previous measure)

** two gtrs. arr. for one*

** All notes on strings ④ - ⑥ are picked with the thumb.*

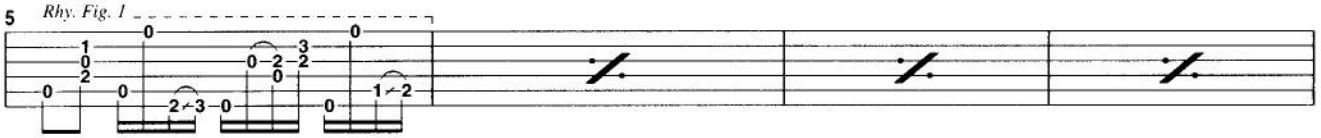
C **Verses** (0:19, 1:33)

built me a raft and she's ready for floatin' Ol' Mississippi she's callin' my name
rains I don't care don't make no difference to me Just take that streetcar that's goin' uptown Yeah I'd like to

Am11 D5

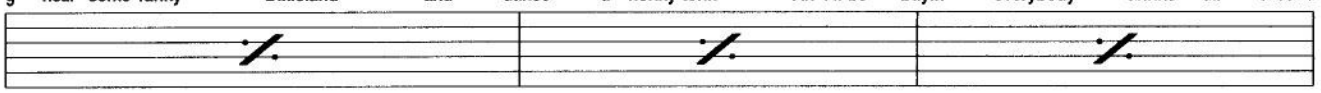
Rhy. Fig. 1

5



Catfish are jumpin' that paddle-wheel thumpin' Black water keep rollin' on past
hear some funky Dixieland and dance a honky-tonk An' I'll be buyin' everybody drinks all around

9



D **Chorus** (0:42, 1:56)

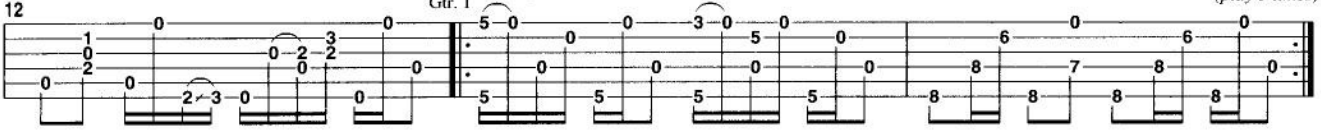
just the same me *(2nd and 3rd times)* Mississippi moon won't you keep on shinin' on
(Old black water keep on rollin')

Am11 D5 G G7 B♭ B♭maj7

Gtr. 2 plays Rhy. Fig. 2 (see below)

(play 3 times)

12 Gtr. 1

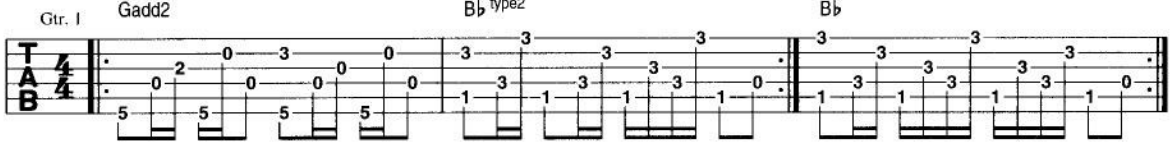


me Yeah keep on shinin' your light Gonna make ev'rything (1.) pretty mama gonna
(2.) ev'rything gonna

15 A Em7 A Em7

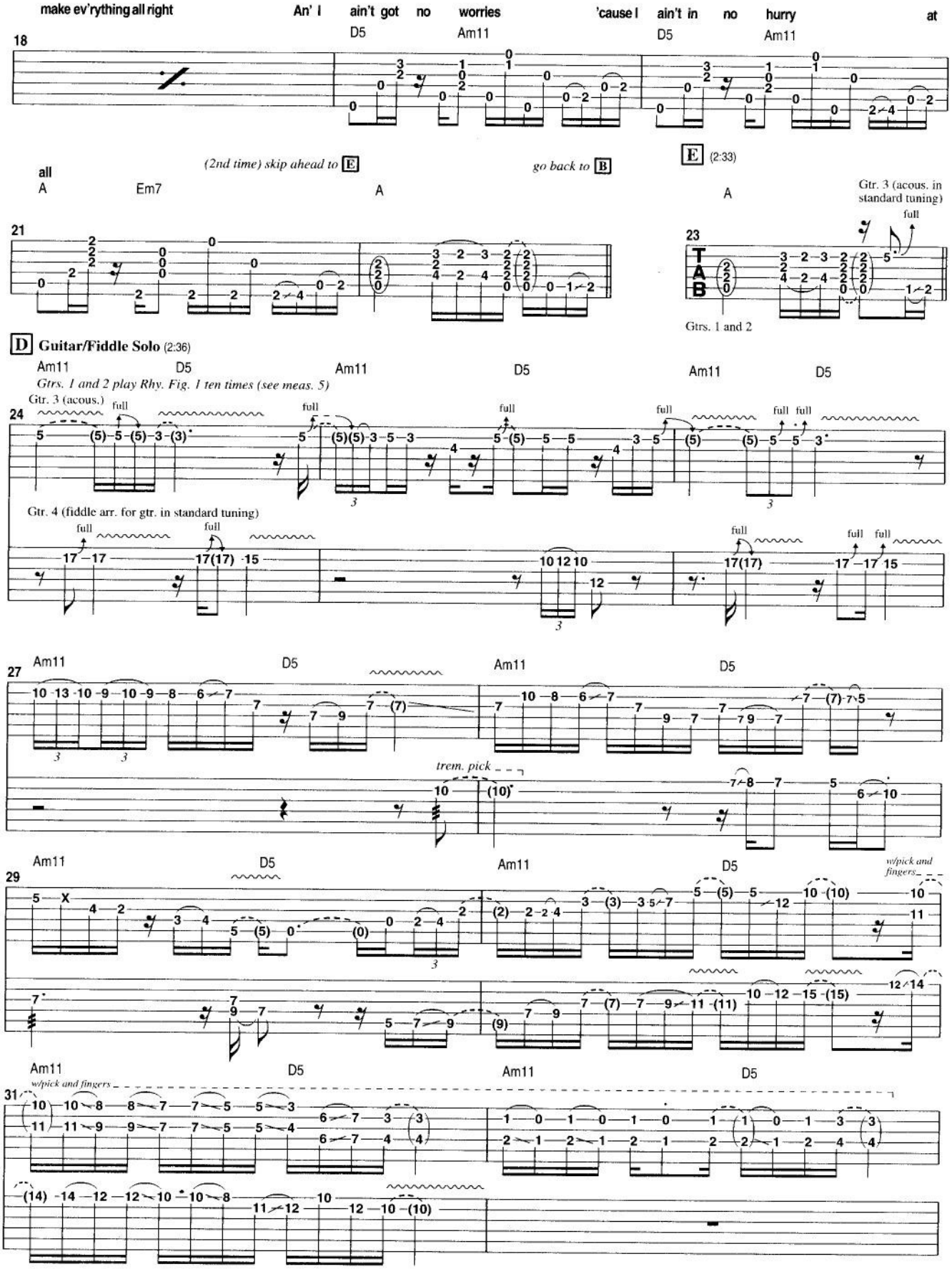
Rhy. Fig. 2 (0:42, 1:56)

Gtr. 1 Gadd2 1. B♭type2 2., 3. B♭



Copyright © 1974 WB MUSIC CORP. and LANSDOWNE MUSIC PUBLISHERS.
All Rights Administered by WB MUSIC CORP.
All Rights Reserved. Used by Permission. Warner Bros. Publications U.S. Inc., Miami, FL 33014.

BLACK WATER The Doobie Brothers



F **Breakdown/Outro** (3:04)

All instruments gradually fade out over the next four bars.

I'd like to hear some funky Dixieland pretty mama come an' take me by the hand By the

Am11 D5 Am11 D5 Am11 D5

33 Gtr. 3 1/2

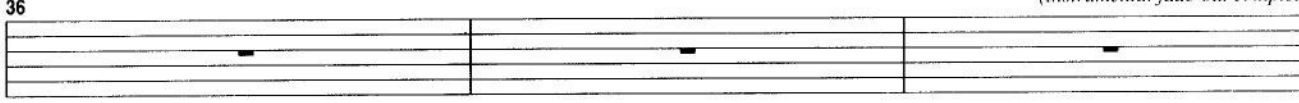
Gtrs. 1 and 2 play Rhy. Fig. 1 three times (see meas. 5)

hand (hand) take me by the hand pretty mama Come an' dance with your daddy all night long I'd like to hear some funky Dixieland pretty mama

Am11 D5

36

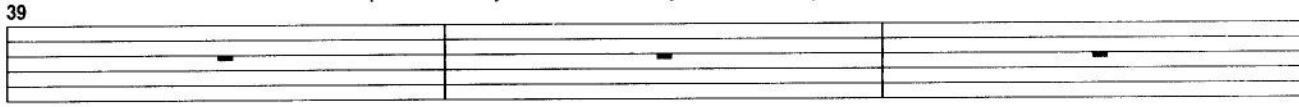
(instrumental fade-out complete)



come an' take me by the hand By the hand (hand) take me by the hand pretty mama Come an' dance with your daddy all night long I'd like to

(I wanna honky-tonk honky-tonk honky-tonk with you all night long)

39



(3:30)

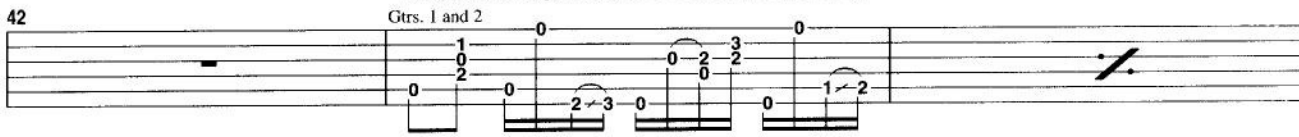
hear some funky Dixieland pretty mama come an' take me by the hand By the hand (hand) take me by the hand pretty mama Come an'

(I wanna honky-tonk honky-tonk honky-tonk

Am11 D5

All instruments gradually fade back in over the next four bars.

42 Gtrs. 1 and 2



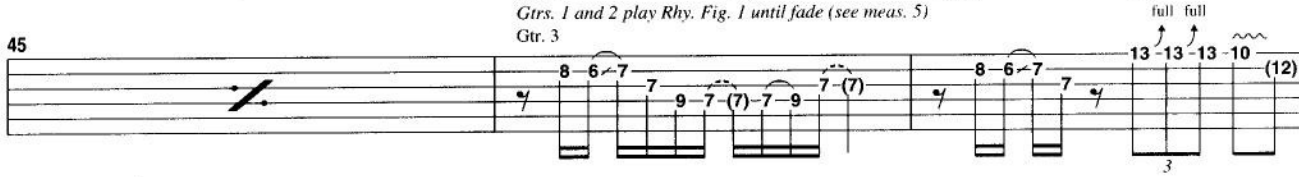
dance with your daddy all night long I'd like to hear some funky Dixieland pretty mama come an' take me by the hand By the

with you all night long) (I wanna

Am11 D5 Am11 D5

Gtrs. 1 and 2 play Rhy. Fig. 1 until fade (see meas. 5)

45 Gtr. 3 full full



hand (hand) take me by the hand pretty mama Come an' dance with your daddy all night long I'd like to

honky-tonk honky-tonk honky-tonk with you all night long)

Am11 D5

Gtr. 3 cont. simile (ad lib fills) until fade

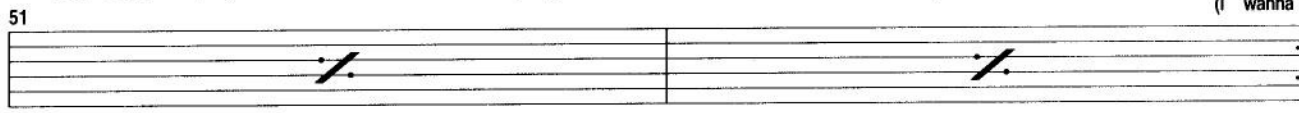
48 Gtrs. 1 and 2

play 3 times simile and fade

hear some funky Dixieland pretty mama come an' take me by the hand By the

(I wanna

51



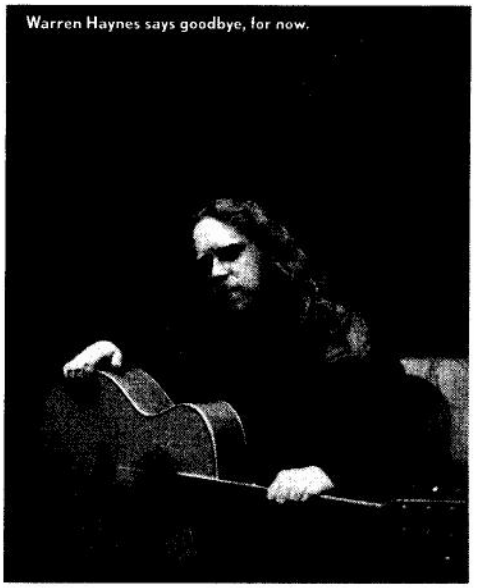
From *Live at Bonnaroo*, The Eagles' "Wasted Time"

MY SOLO ACOUSTIC performance at the 2004 Bonnaroo Festival was initially intended to be a one-off live show, with no plans to release it, as we later did, as *Live at Bonnaroo*. I went on at 12:30 in the afternoon—a first for me—and I must admit it felt a bit scary performing alone for tens of thousands of people with nothing but an acoustic guitar for protection. But it turned out to be one of the most inspiring moments of my life, and in retrospect I'm very glad the set was recorded.

Had I initially intended to record a live solo acoustic record, I probably would not have played so many songs—seven out of a total of 16—by other artists. One of those covers is my version of the Eagles' "Wasted Time," from *Hotel California*. I learned to play "Wasted Time" when I was a kid, and I always thought it was a great song. The odd thing is that even though it's on one of the best-selling albums of all time, a lot of people don't remember the Eagles' version. Maybe it's overshadowed by "Hotel California" and "Life in the Fast Lane."

"Wasted Time" is one of the few songs on *Live at Bonnaroo* that I played on electric guitar—one of my custom shop Les Pauls, plugged into a "blackface" Super Reverb. I used the same guitar, which you can get real loud without having to worry about feedback, on "Soulshine." In both cases, my accompaniment works effectively on acoustic guitar.

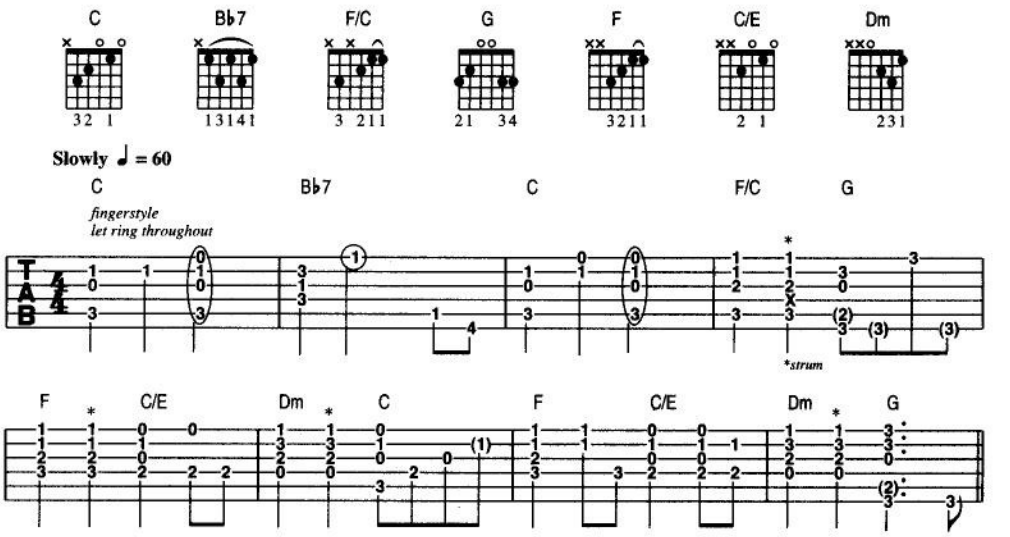
FIGURE 1 illustrates the way I approach the verse section of "Wasted Time." (My intro pretty much replicates Joe Walsh's playing on the original, which I love too much to change.) I fingerpick throughout the song, mostly using my thumb, index and middle fingers, though occasionally I strum across all the strings with either my thumb, the tip of my index finger or my plectrum. As is generally the case when I fingerpick, I keep the pick tucked in the crook of one of the joints of my pick-hand middle finger so I can get to it easily for strumming. These strummed accents are indicated in **FIGURE 1** with an asterisk (*).


Warren Haynes says goodbye, for now.

Some of you have written to ask about the acoustics I used for the show, and I thought I'd satisfy your curiousity about that right here. I played three guitars: an Alvarez Jerry Garcia model, a Gibson and a Charles Fox. The guitars were all in different tunings, with one in standard, another in high dropped-D (the high E string is tuned down one whole step to D) and the third in low dropped-D (the low E string is tuned down one whole step to D). I also used a capo on a few tunes.

This is the final installment of my Rock Quarry column for *GWA* for now, and I sincerely hope you've not only enjoyed learning the songs but also picked up guitar playing ideas you can apply in other contexts. As someone once said, the road goes on forever—and I hope to see you out there real soon. ■

FIGURE 1 "Wasted Time" verse



WASTED TIME By DON HENLEY and GLENN FREY Copyright © 1976 (Renewed) CASS COUNTY MUSIC (BMI) & RED CLOUD MUSIC (BMI) All Rights On Behalf Of CASS COUNTY MUSIC (BMI) & RED CLOUD MUSIC (BMI) Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI) All Rights Reserved Used by Permission Warner Brothers Publications U.S. Inc., Miami, FL 33014

DANNY CLINCH

Seconds of Pleasure: add2 and sus2 embellishments

HEAR IT ONLINE AT guitarworld.com

IN OUR LAST LESSON, I demonstrated how suspended fourths may be used to add color to a progression of arpeggiated open chords, both major and minor. Another way to color a chord is by adding the note one step above the root, called the *second* (as in second note of the scale). The second adds a distinctive, shimmering quality to a chord and works particularly well with a "broken chord" (arpeggio) accompaniment.

FIGURE 1 is an example of how seconds may be added to a standard progression played in an even-eighth-note, broken-chord accompaniment style. (This is the same progression we used last time to explore sus4 chords.) Begin by fretting the open G chord in the usual manner—with the second, third and fourth fingers—but move your middle finger from the A string, second fret, over to the G string, second fret.

Since the picking pattern on this chord involves only the low E, D, G and B strings, you don't need the A string at all, or, for that matter, the high E. In fact, you could even let go of the first string with your pinkie, though you may want to fret it so that you'll hit an agreeable chord tone in case you accidentally pick it instead of the B string. If you're fingerpicking, use your thumb on the low G root and assign one finger of your picking hand to each of the remaining strings. The chord symbol "Gadd2" is one of several in common use; others include "G2" and "Gadd9," but Gadd2 is most descriptive of the chord structure. (When you play the G pattern, you will probably be reminded of the Police hit "Every Breath You Take," whose special flavor owed much to Andy Summers's use of "add2" chords. Well before Summers added his two cents, so to speak, Jimi Hendrix used a version of the "add2" on such classics as "Little Wing" and "Castles Made of Sand.")

To play Em(add2), use your index finger on the fifth string, second fret, and replace the E on the fourth string with F# (the second, relative to the E root note), fretted with the ring finger. On both the G and Em chords, the second is voiced next to the third, creating a pleasing dissonance.

The C and D chords are a little different in that both contain the root, fifth and second but no third. This makes them sus2 chords because the third is replaced, or "suspended," by the second. For Csus2, first finger a conventional open C chord and then place your pinkie on the D note at the third fret on the B string. To play the pattern illustrated in the tab, remove the pinkie on beat three and sound the C note at the first fret. The Dsus2 chord makes use of the open high E string, which is added to a fretted D5 shape, so no additional finger movement is required.

FIGURE 2 shows how this same idea can be effected with a triplet rhythm feel. The chord fingerings are all the same as those in **FIGURE 1**, and the picking pattern has been adjusted to fit the additional notes in each bar. The Csus2 chord is altered slightly by the inclusion of the open high E note, the third, which transforms the chord into Cadd2. Notice how the open high E note serves as a *common tone* to this chord and the Dsus2 that follows. ■

FIGURE 1

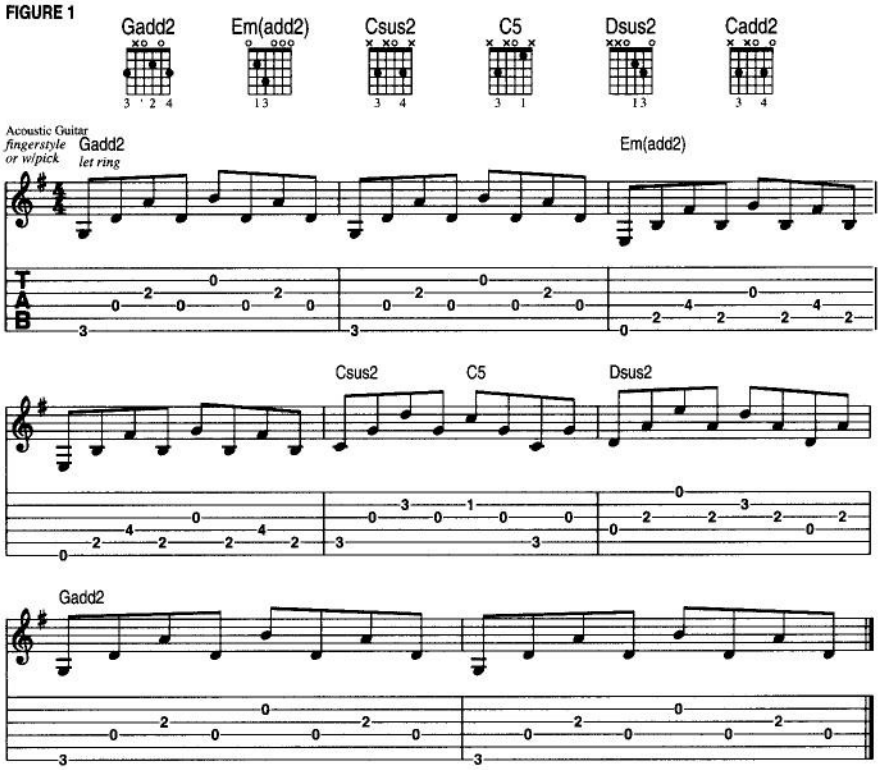
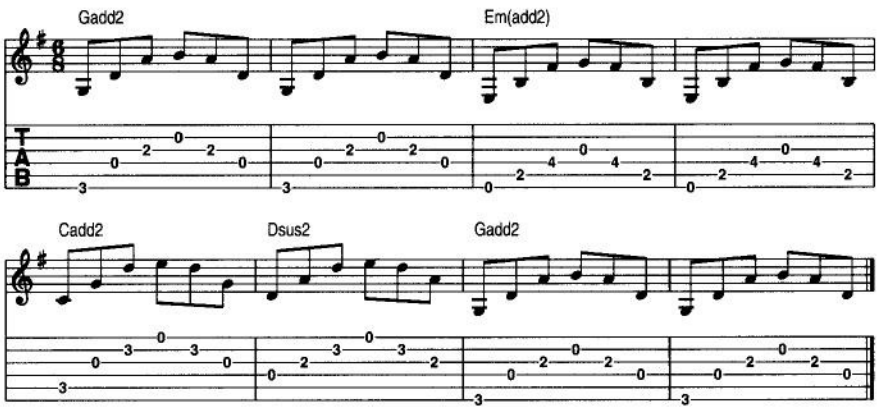


FIGURE 2



MAKE ROOM FOR DADGAD
with Laurence Juber

A fingerstyle instrumental arrangement of Eric Clapton's "Layla," part II

LAST TIME I SHOWED you an excerpt from the verse and chorus sections of my instrumental arrangement of Eric Clapton's classic "Layla" (the Derek and the Dominos version featured on *Layla and Other Assorted Love Songs*), which I perform fingerstyle in D A D G A D tuning. This month I'd like to show you my adaptation of the melodic first part of the song's piano-driven outro section, depicted in **FIGURE 1**.

Some of the fingerpicked chord shapes used to play the part are not easily discernable in the tablature at first glance because the chords are "broken" (played as a succession of single notes), so to help you I've illustrated the most potentially troublesome ones in box diagrams at the beginning of the figure. Overall, the object is to allow the notes to ring together and create a flowing, piano-like sound.

The B♭9♭5 chord in bars 5 and 6, with its chimey, ringing whole tone cluster (C-D-E), is the coolest-sounding chord in the piece and also the trickiest to finger and play cleanly. When forming this chord, don't worry about fingering the seventh-fret note (fretted with the ring finger) right away. Instead, just be sure to first grab the notes at the eighth, sixth and fifth frets, respectively, with your other three fingers. You can then add the seventh-fret note at any time before the downbeat of bar 6.

Bars 9-16 present the second melodic idea of this section, beginning on an Am chord. Again, the goal is to try and make the notes ring together as much as possible. Notice the rich, elegant sound of the Gadd2 in bar 12, one of those voicings that works especially well in D A D G A D. Also notice in bars 13-16 how each chord smoothly morphs into the next, with single notes lingering and dovetailing the transition from chord to chord.

Strive to make the ending, bars 19 and 20, sound clean and graceful, particularly the octave chord slide played as the open third string rings out.

With the addition of this excerpt from the "Layla" outro in C major to the song's E major verse and D minor chorus examined last time, you now have quite a repertoire of D A D G A D chord shapes to experiment with for fun and profit. If you want to get your fingers on my complete arrangement of "Layla," check out my latest book/CD package, *Laurence Juber: The Guitarist Anthology, Vol. 2* (Warner Brothers Publications).

Special thanks to Accent on Music's Mark Hanson for his assistance with Laurence Juber's column. ■

"Layla" arranged for acoustic guitar in D A D G A D tuning

fingerpicked chord shapes for outro

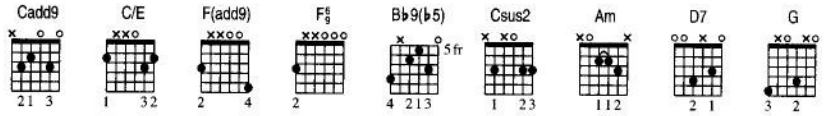
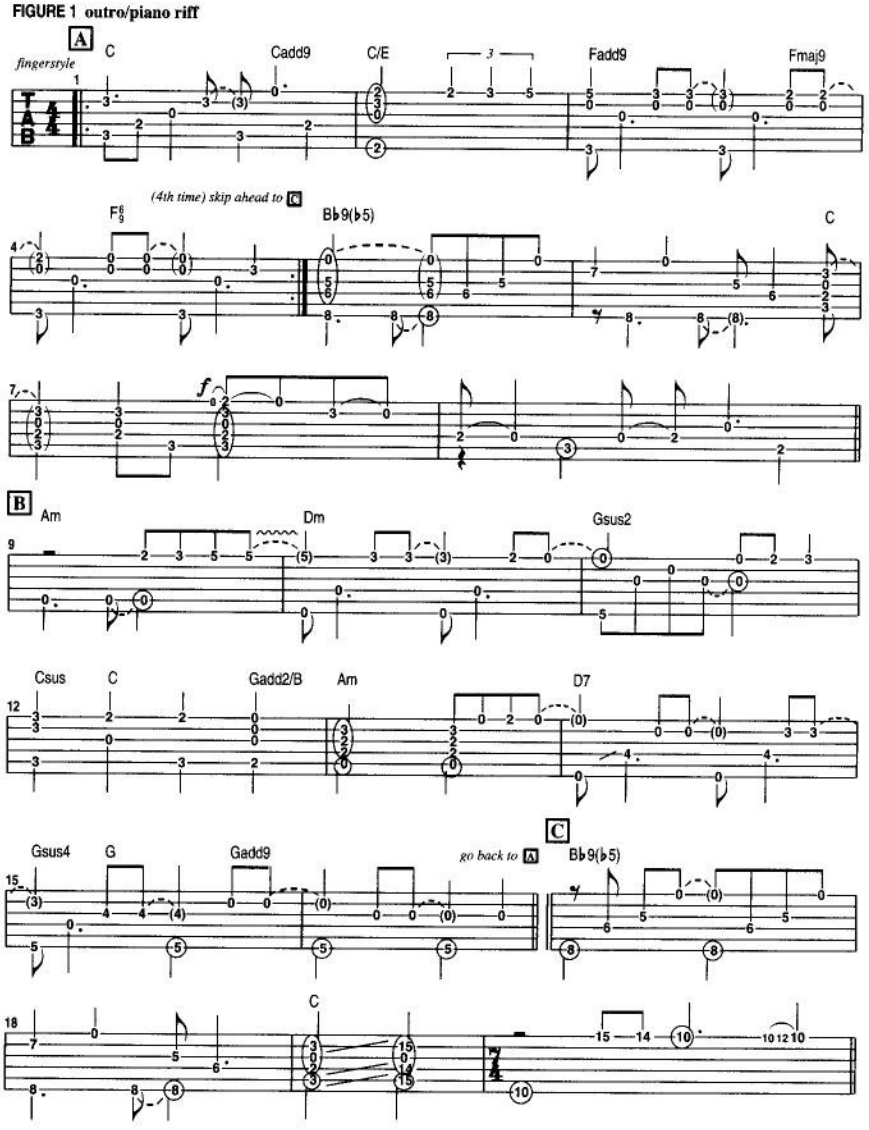


FIGURE 1 outro/piano riff



LAYLA Words and Music by Eric Clapton and Jim Gordon Copyright © 1970 by Eric Patrick Clapton and Throat Music Ltd. Copyright Renewed All Rights for the U.S. Administered by Unichappell Music Inc. International Copyright Secured All Rights Reserved Reprinted by Permission of Hal Leonard Corporation